NEW YORK CITY BALLET

2014-2015 Season
Guide to the Repertory
Company History

New York City Ballet is one of the foremost dance companies in the world, maintaining a roster of dancers trained in the classical tradition. Solely responsible for training its own artists and creating its own repertory, New York City Ballet performs annual seasons at its two permanent homes, the David H. Koch Theater (formerly New York State Theater) at Lincoln Center and the Saratoga Performing Arts Center in Saratoga Springs, New York, and also tours both within the U.S. and abroad. In 2011, the Company created New York City Ballet MOVES, an innovation in ballet touring, showcasing a rotating, select group of dancers and musicians.

New York City Ballet owes its existence to Lincoln Kirstein, who envisioned an American ballet where young dancers could be trained and schooled under the guidance of the greatest ballet masters. When he met George Balanchine in London in 1933, Kirstein knew he had found the right person for his dream. Balanchine traveled to America at Kirstein's invitation, and in 1934 the two men opened the School of American Ballet, where Balanchine trained dancers in an innovative style that matched his idea of a new, unmannered classicism.

In 1946, Kirstein and Balanchine formed Ballet Society and presented their new company at the City Center of Music and Drama in New York. After seeing a Ballet Society performance, the chairman of the City Center finance committee invited Balanchine and Kirstein's fledgling company to officially join the performing arts complex.

On October 11, 1948, New York City Ballet was born with a performance that featured Balanchine's *Concerto Barocco*, *Orpheus*, and *Symphony in C*. In 1949, Jerome Robbins joined the Company as an associate director and, with Balanchine, choreographed a varied repertory that grew each season. NYCB moved into its current home at Lincoln Center's David H. Koch Theater in 1964 (then known as the New York State Theater). Balanchine served as ballet master for New York City Ballet from its inception until his death in 1983, choreographing countless works and creating a company of dancers renowned for their linear purity, sharpness of attack, and overall speed and musicality.

Following Balanchine’s death in 1983, Robbins and Peter Martins were named Co-Ballet Masters in Chief, and since 1990 Martins has had sole responsibility for the Company’s operations. Like Balanchine, Martins believes that choreographic exploration is what sustains excellence in the Company and in the art form itself, and NYCB continues to present new work as an ongoing part of its performance seasons. The Company’s active repertory of more than 170 works—nearly all of which were choreographed in the past half-century by Balanchine, Robbins, Martins, Justin Peck, Christopher Wheeldon, Alexei Ratmansky, and others—is unparalleled. Widely acknowledged for its enduring contributions to dance, NYCB is committed to creative excellence and to nurturing new generations of dancers and choreographers.
New Works
Five World Premieres and Two Company Premieres

Fall 2014

CLEARING DAWN
MUSIC: Judd Greenstein
CHOREOGRAPHY BY TROY SCHUMACHER
COSTUMES: Thom Browne
COSTUME SUPERVISION: Marc Happel
LIGHTING: Mark Stanley
PREMIERE: September 23, 2014, New York City Ballet, David H. Koch Theater
ORIGINAL CAST: Ashley Bouder, Teresa Reichlen, Claire Kretzschmar, Georgina Pazcoguin, Andrew Veyette, David Prottas

Clearing Dawn, Troy Schumacher’s first work for New York City Ballet, is set to composer Judd Greenstein’s sextet for strings, woodwinds, and trumpet. In its dramatic opening, six dancers are freed of their oversized winter coats, perhaps symbolic of the arrival of spring.

As the ballet unfolds, we see the dancers, sans coats, in traditional boarding school uniforms. There is a feeling that, in shedding the confines of their heavy coats, they’ve also been freed of the strictures and traditions suggested by their conservative garb. There is a clear sense of experimentation and discovery that, perhaps, is leading them to a further definition of self. The vagaries in moods that mark ado is a feeling that, in shedding the confines of their coats, in traditional boarding school uniforms. There is a clear sense of experimentation and definition of self. The vagaries in moods that mark the dancers separate and then come together in a series of pas de deux and varied groupings. A lone male dancer manipulates and intermingles with the dancers forming and re-forming complex patterns of movement—all creating beautiful images—in harmony with the deep, flowing music.

As Franck’s music builds in intensity and emotion, the dancers show off the exceptional virtuosity of the dancers and traditions suggested by their conservative garb.

FUNÉRAILLES
MUSIC: Funérailles from Harmonies poétiques et religieuses (1849) by Franz Liszt
CHOREOGRAPHY BY LIAM SCARLETT
COSTUMES: Sarah Burton for Alexander McQueen
COSTUME SUPERVISION: Marc Happel
LIGHTING: Mark Stanley
PREMIERE: September 23, 2014, New York City Ballet, David H. Koch Theater
ORIGINAL CAST: Tiler Peck, Robert Fairchild

This seductive, dark pas de deux is set to excerpts from Franz Liszt’s collection of piano pieces of the same name. Composed as an elegy in tribute to three close friends who had lost their lives in the Hungarian Revolution of 1848, there is a mournful quality to the music. In this ballet, however, the intense, broodingly romantic nature of the music is brought to life.

The highly emotional aspects of death and seduction are displayed in pas de deux between a powerful man and an alluring woman. This emotionality is strengthened by their appearance: he bare-chested, darkly handsome, with a coat of black and gold; she a beauty in a form-hugging flesh and black gown that flows into a full skirt made more striking by its underlayers of white.

There is desperation to the movements of the couple. Initially, they spar as he seeks to dominate her, and she maintains an aloofness that he cannot shatter. He demands that she succumb to him, and initially she does so reluctantly. As the dance develops, however, it seems that she is as demanding as he.

The lunging movements of the dance, the swish of the skirt, the dramatic turns, and the music itself are reminiscent of flamenco. It is interesting to note that Liszt spent six months touring Spain and Portugal, and the influence of the music of those countries sometimes found its way into his compositions.

BELLES-LETTRES
MUSIC: Solo de piano avec accompagnement de quintette à cordes (1844) by César Franck
CHOREOGRAPHY BY JUSTIN PECK
COSTUMES: Mary Kate Mottzou
COSTUME SUPERVISION: Marc Happel
LIGHTING: Mark Stanley
PREMIERE: September 23, 2014, New York City Ballet, David H. Koch Theater
ORIGINAL CAST: Lauren Lovette, Ashley Laracey, Brittany Pollack, Rebecca Krohn, Jared Angle, Adrian Danchig-Waring, Taylor Stanley, Tyler Angle, Anthony Huxley

The first ballet Justin Peck created for New York City Ballet as the Company’s Resident Choreographer, Belles-Lettres opens with a kaleidoscope of nine dancers forming and re-forming complex patterns of movement—all creating beautiful images—in harmony with the deep, flowing music.

As Franck’s music builds in intensity and emotion, the dancers show off the exceptional virtuosity of the dancers and combinations of dancers onstage. The dancers’ movements range from joyous to romantic, saucy to sensual, and feature a haunting pas de deux as well as blazing footwork. The ballet’s contrasts show off the exceptional virtuosity of the dancers and reflect a modern sensibility combined with touches of Russian folk movements.

PICTURES AT AN EXHIBITION
MUSIC: Modest Mussorgsky
CHOREOGRAPHY BY ALEXEI RATMANSKY
COSTUMES: Adeline Andre
PROJECTION DESIGN: Wendall K. Harrington
LIGHTING: Mark Stanley
PREMIERE: October 2, 2014, New York City Ballet, David H. Koch Theater
ORIGINAL CAST: Sara Mearns, Tiler Peck, AÍbi Stafford, Wendy Whelan, Gretchen Smith, Tyler Angle, Adrian Danchig-Waring, Gonzalo Garcia, Amar Ramasar, Joseph Gordon

Set to a piano composition by Modest Mussorgsky, this ballet has ten movements divided by a recurring promenade. Mussorgsky’s music was inspired by a painting exhibition of his friend, Victor Hartmann. Relatedly, Alexei Ratmansky’s design inspiration for his ballet is the work of another Russian painter: Kandinsky’s 1913 Color Study: Squares with Concentric Circles. As Mussorgsky’s music was originally influenced by art, the notion that Kandinsky’s studies were inspired by music (the painter had a condition known as synesthesia—he saw sounds as colors)—runs in parallel. Used as a projected backdrop for this ballet, Kandinsky’s painting is first shown in full, then breaks up into its various shapes and colors in ever changing patterns, inspiring the widely shifting moods and combinations of dancers onstage. The dancers’ movements range from joyous to romantic, saucy to sensual, and feature a haunting pas de deux as well as blazing footwork. The ballet’s contrasts show off the exceptional virtuosity of the dancers and reflect a modern sensibility combined with touches of Russian folk movements.
**Fall 2014**

**VARIED TRIO (IN FOUR)**
**MUSIC:** Elegy, Dance, Gending and Bowl Bells from Varied Trio (1987) by Lou Harrison
**CHOREOGRAPHY BY JEAN-PIERRE FROHLICH**
**COSTUMES:** Marc Happel
**LIGHTING:** Penny Jacobus
**PREMIERE:** August 9, 2013, New York City Ballet
**MOVES:** Jackson Hole Center for the Arts
**NYCB PREMIERE:** October 15, 2014, New York City Ballet
**David H. Koch Theater**

**ORIGINAL CAST:** Sterling Hyltin, Amar Ramasar, Aaron Copland’s iconic music takes on fresh youthful energy and verve in this ballet featuring 15 male dancers and one ballerina. Clad in costumes reminiscent of a sports team, the dancers display both balletic grace and exciting athleticism in a series of lively and witty combinations and one lyrical pas de deux. Choreographer Justin Peck explains that each episode has its own mood. “The first movement takes on a kinetic, engine-like quality,” he says. The second movement features a lyrical adagio section for men elicitting recurring weaving patterns and their emotive equivalents. “The third movement calls to mind the synchronicity illustrated by two birds in flight, and finally, the concluding fourth movement communicates a sense of total vitality, bright fervor and healthy competition.”

**Winter 2015**

**‘RÔDÈ,Ô: FOUR DANCE EPISODES**
**MUSIC:** Four Dance Episodes from Rodeo (1943) by Aaron Copland
**CHOREOGRAPHY BY JUSTIN PECK**
**COSTUMES:** Reid Bartelme, Harriet Jung, Justin Peck
**LIGHTING:** Brandon Stirling Baker
**PREMIERE:** February 4, 2015, New York City Ballet, David H. Koch Theater

**ORIGINAL CAST:** Sara Mearns, Amar Ramasar, Gonzalo Garcia, Daniel Ulbricht, Daniel Applebaum, Craig Hall, Justin Peck, Allen Pflieger, Andrew Sordiato, Taylor Stanley, Sean Suozzi

**Spring 2015**

**LA SYLPHIDE**
**MUSIC:** La Sylphide (1836) by Herman Severin Løvenskjold
**CHOREOGRAPHY BY AUGUST BOURJONVILLE**
**STAGED BY PETER MARTINS, ASSISTED BY PETRUSKJKA BROHOLM**
**SCENERY AND COSTUMES:** Susan Tammany
**LIGHTING:** Mark Stanley

**PREMIERE:** 1985, Pennsylvania Ballet, Academy of Music
**NYCB PREMIERE:** May 7, 2015, New York City Ballet, David H. Koch Theater

**NYCB ORIGINAL CAST:** Sterling Hyltin, Joaquin De Luz, Georgina Pazcoguin, Brittany Pollack, Daniel Ulbricht, Manika Anderson

During the early decades of the 19th century, an artistic and literary movement called Romanticism swept Europe. It changed ballet forever. La Sylphide, the first full-length Romantic ballet, premiered at the Paris Opera in 1832. Like many Romantic ballets, it is a tale of unattainable love, with two acts set in two different worlds—one real, one supernatural. The mysterious stage atmosphere of its second act (spectral ghost-like spirits dancing in the moonlight, dressed in diaphanous floating calf-length costumes) became known as ballets blancs (white ballets), another aspect of Romantic ballets. Also characteristic of ballets of the period is the forest setting of Act 2 (“Sylphide” comes from the Latin for forest, “silva”), as is its expressively emotional score.

Based on a folk tale, La Sylphide tells the tragic story of a young Scotsman, James, who is about to marry a girl named Effie. However, not everything goes as planned. On their wedding day, James leaves Effie to pursue the elusive winged Sylph, an alluring and magical creature of the woods and air. He tries to capture the Sylph using a poisoned scarf given to him by Madge, a diabolical witch. Instead of helping him though, the scarf kills the Sylph. In the final scene, James sees a wedding procession—it is Effie and his friend Gun. With that, the curtain falls.

La Sylphide is one of a very few ballets from the Romantic period still danced today. The title role of the Sylph was originally created by Phillippe Taglioni (1777-1877) for his daughter, Marie Taglioni (1804-1888), who became the most famous performer of her day after dancing this part. While Marie was not the first ballerina to dance on pointe, she was the first to make it artistic and the hallmark of classical ballet. The pointe shoe also helped to create the feeling of lightness and elevation. Her representation of the Sylph helped form the Romantic idea of the ballerina as an unattainable object of desire. Famed Danish dancer/choreographer/ballet master August Bournonville presented his own version of La Sylphide at the Royal Danish Ballet in 1836. Because he didn’t have enough money to buy the music from the Paris Opera, he commissioned a 20-year-old Norwegian nobleman and composer, Herman Løvenskjold, to write a new score. Bournonville’s interpretation of the ballet incorporated the elements of Romantic ballet but also added the buoyant, fleet-footed style he had developed. The Bournonville style, which combines acting and dance, is neat and clear and is meant to look effortless, despite its difficulty. It stresses balance and harmony and emphasizes natural gestures. The choreography is often filled with rapid changes of direction, big, but quietly landed jumps, high springy elevations—a quality called balloon—small quick beats of the feet, and precise, clean footwork. The dancers hold their upper bodies still, their arms curved but close to their sides, or out wide as if embracing and giving to the audience. Dances often end with sailing leaps towards the footlights. Peter Martins has said that he always wanted to bring La Sylphide to the repertory of the New York City Ballet. It was the first ballet he ever saw, and he became a noted James when he danced with the Danish Royal Ballet. His staging of Bournonville’s La Sylphide originally premiered in 1985 at the Pennsylvania Ballet, and is based on his memories from his years dancing in Denmark. Anna Kisselgoff, reviewing the ballet in the New York Times that year called it “A startling and modern approach to a classic...Mr. Martins has given us a contemporary perspective. The results are...stylistically and dramatically bold...a symbolic fantasy...[with] surprisingly abstract scenery for the second act.” The sets and costumes for NYCB’s production are by artist Susan Tammany, who designed the originals for the Pennsylvania Ballet, and who is also an usher at the Koch Theater.
Public Programs

New York City Ballet offers programs specially designed to enhance your enjoyment and bring you closer to what you see onstage. With behind-the-scenes access and opportunities to interact with members of the Company, these engaging programs will strengthen your appreciation for NYCB’s inspiring artists!

Tickets for public programs are available by phone at (212) 496-0600, online at nycballet.com/publicprograms, and in person at the David H. Koch Theater Box Office.

Programs for Families with Children

CHILDREN’S WORKSHOPS
45-Minute Pre-Performance Movement Workshops for Ages 5-8

All Children’s Workshops take place before family-friendly matinee performances.

Join the artists of New York City Ballet in an exploration of the music, movement, and themes of a ballet featured in the following matinee performance. NYCB Teaching Artists lead children in a ballet warm-up and movement combination, concluding in a lively performance for accompanying family and friends.

Saturday, September 27 at 12:45 PM
Saturday October 18 at 12:45 PM
Saturday, December 6 at 12:45 PM
Sunday, December 14 at 11:45 AM
Saturday, December 20 at 12:45 PM
Tuesday, December 30 at 12:45 PM
Saturday, January 24 at 12:45 PM
Saturday, January 31 at 12:45 PM
Sunday, February 15 at 1:45 PM
Saturday, February 28 at 12:45 PM
Saturday, June 6 at 12:45 PM
Sunday, June 7 at 1:45 PM

TICKETS: $12 per person (both children and adults). Performance tickets must be purchased separately and are not required.

IN MOTION WORKSHOPS
45-Minute Pre-Performance Movement Workshops for Ages 9-12

All In Motion Workshops take place before family-friendly matinee performances.

During this unique experience, participants hear first from a NYCB Company member who will share personal experiences about studying dance and the journey to becoming a professional ballet dancer. Children will participate in a ballet warm-up and learn a movement combination inspired by a ballet featured in the following matinee performance.

Saturday, October 18 at 12:45 PM
Saturday, December 6 at 12:45 PM
Sunday, January 31 at 12:45 PM
Sunday, February 15 at 1:45 PM
Sunday, May 31 at 1:45 PM
Saturday, June 6 at 12:45 PM

TICKETS: $12 per person (both children and adults). Performance tickets must be purchased separately and are not required.

FAMILY SATURDAYS
One-Hour Ballet Selections for Ages 5+

See NYCB dancers on their home stage at these one-hour presentations crafted specially for children and families. Principal Dancer Daniel Ulbricht will lead you through the program of short works and excerpts from NYCB’s diverse repertory.

Saturday, October 11 at 11 AM
Saturday, February 7 at 11 AM
Saturday, May 16 at 11 AM

TICKETS: $20 per person (both children and adults)
Public Programs

Tickets for public programs are available by phone at (212) 496-0600, online at nycballet.com, and in person at the David H. Koch Theater Box Office.

BALLET ESSENTIALS WITH NYCB
(Ages 21+)
75-Minute Movement Workshops for Adults, taught by NYCB Dancers

- Saturday, October 4 at 10:30 AM
- Saturday, January 24 at 10:30 AM
- Saturday, February 28 at 10:30 AM
- Saturday, May 2 at 10:30 AM

TICKETS: $22 per person

SEMINARS
90-minute onstage panel discussions, featuring NYCB dancers, musicians, choreographers, designers, ballet masters, and guest speakers.

- Monday, October 6 at 6 PM
  A Tribute to Wendy Whelan
- Monday, January 26 at 6 PM
- Monday, February 9 at 6 PM
- Monday, May 18 at 6 PM
- Monday, June 1 at 6 PM

TICKETS: $15 per person, free for NYCB Members. Membership benefits begin at $90, call (212) 870-5677 for more information.

DANCER CHATS
Join us on these Friday evenings for informal pre-performance chats with NYCB artists. This is your chance to ask questions about an artist’s daily routine and performance rituals one-on-one.

- Friday, September 26 at 6:45 PM
- Friday, October 10 at 6:45 PM
- Friday, January 23 at 6:45 PM
- Friday, February 20 at 6:45 PM
- Friday, May 1 at 6:45 PM
- Friday, May 15 at 6:45 PM

TICKETS: Free for all audiences. Please call (212) 870-5666, visit nycballet.com, or visit the David H. Koch Theater Box Office to reserve seating for each chat.

FIRST POSITION DISCUSSIONS
These pre-performance talks are open to everyone with a performance ticket. Join NYCB docents 20 minutes before curtain on the Fourth Ring theater right side on select dates for these informal chats on the following program. Then during intermissions, the docents will be available for questions and further discussion. Please see following calendars for First Position Discussion dates. For further information on First Position Discussions, call (212) 870-5666.

TICKETS: Free for all ticket holders
# Fall 2014

### SEPTEMBER 23—OCTOBER 19

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<th>Date</th>
<th>Time</th>
<th>Performance</th>
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<tr>
<td>SEPTEMBER 23</td>
<td>7:30 PM</td>
<td>FALL GALA</td>
<td>Morgan</td>
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<td>SEPTEMBER 24</td>
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<td>TSCHAIKOVSKY &amp; BALANCHINE</td>
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<td>SEPTEMBER 25</td>
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<td>SEPTEMBER 27</td>
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<td>ALL BALANCHINE</td>
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<td>SEPTEMBER 28</td>
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**FREE First Position Discussion on the scheduled program for all ticket holders,** 20 minutes before curtain on the Fourth Ring theater right side.

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**Tickets available at nycballet.com or (212) 496-0600**
| Date       | Tuesday                                                                 | Wednesday                                                               | Thursday                                                                 | Friday                                                                 | Saturday                                                                 | Saturday                                                                 | Sunday                                                                 |
|------------|--------------------------------------------------------------------------|--------------------------------------------------------------------------|--------------------------------------------------------------------------|--------------------------------------------------------------------------|--------------------------------------------------------------------------|--------------------------------------------------------------------------|
| JANUARY 20 | at 7:30 PM **ALL BALANCHINE**<br>**CLASSIC COMBINATION**<br>Serenade<br>Agon<br>Symphony in C | at 7:30 PM **HEAR THE DANCE:**<br>Russia<br>Symphonic Dances<br>The Cage<br>Andantino<br>Cortège Hongrois<br>Glarizone 150th | at 7:30 PM **ALL BALANCHINE II**<br>Donizetti Variations<br>La Valse<br>Chaconne | at 8 PM **HEAR THE DANCE:**<br>Russia<br>Symphonic Dances<br>The Cage<br>Andantino<br>Cortège Hongrois<br>Glarizone 150th | at 2 PM **ALL BALANCHINE III**<br>Donizetti Variations<br>La Valse<br>Chaconne | at 2 PM **ALL BALANCHINE I**<br>**CLASSIC COMBINATION**<br>Serenade<br>Agon<br>Symphony in C |
| JANUARY 21 | **HEAR THE DANCE:**<br>Russia<br>Symphonic Dances<br>The Cage<br>Andantino<br>Cortège Hongrois<br>Glarizone 150th |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| JANUARY 22 | **ALL BALANCHINE II**<br>Donizetti Variations<br>La Valse<br>Chaconne |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| JANUARY 23 | **HEAR THE DANCE:**<br>Russia<br>Symphonic Dances<br>The Cage<br>Andantino<br>Cortège Hongrois<br>Glarizone 150th |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| JANUARY 24 | **ALL BALANCHINE II**<br>Donizetti Variations<br>La Valse<br>Chaconne |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| JANUARY 25 | **ALL BALANCHINE I**<br>**CLASSIC COMBINATION**<br>Serenade<br>Agon<br>Symphony in C |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| JANUARY 26 |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| JANUARY 27 | **HEAR THE DANCE:**<br>Russia<br>Symphonic Dances<br>The Cage<br>Andantino<br>Cortège Hongrois<br>Glarizone 150th |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| JANUARY 28 | **ALL BALANCHINE II**<br>Donizetti Variations<br>La Valse<br>Chaconne |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| JANUARY 29 | **ALL BACH**<br>HEAR THE DANCE:<br>Germany<br>Concerto Barocco<br>The Goldberg Variations<br>Back 330th |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| JANUARY 30 | **SEE THE MUSIC...**<br>HEAR THE DANCE:<br>Russia<br>Symphonic Dances<br>The Cage<br>Andantino<br>Cortège Hongrois<br>Glarizone 150th |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| JANUARY 31 | **ALL BALANCHINE II**<br>Donizetti Variations<br>La Valse<br>Chaconne |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 1 | **ALL BALANCHINE I**<br>**CLASSIC COMBINATION**<br>Serenade<br>Agon<br>Symphony in C |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 2 |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 3 | **ALL BALANCHINE II**<br>Donizetti Variations<br>La Valse<br>Chaconne |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 4 | **SEE THE MUSIC...**<br>NEW COMBINATIONS<br>Pictures at an Exhibition<br>'Rotkäppchen'<br>Four Dance Episodes<br>(World Premieres)<br>Mercurial Manoeuvres |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 5 | **ALL BACH**<br>HEAR THE DANCE:<br>Germany<br>Concerto Barocco<br>The Goldberg Variations<br>Back 330th |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 6 | **CLASSIC NYCB**<br>Hallekiah Junction<br>A Place for Us<br>Interplay<br>Glass Pieces |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 7 | **HEAR THE DANCE:**<br>Germany<br>Concerto Barocco<br>The Goldberg Variations<br>Back 330th |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 8 | **NEW COMBINATIONS**<br>Pictures at an Exhibition<br>'Rotkäppchen'<br>Four Dance Episodes<br>Mercurial Manoeuvres |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 9 |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 10 | **NEW COMBINATIONS**<br>Pictures at an Exhibition<br>'Rotkäppchen'<br>Four Dance Episodes<br>Mercurial Manoeuvres |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 11 | **NEW COMBINATIONS**<br>Pictures at an Exhibition<br>'Rotkäppchen'<br>Four Dance Episodes<br>Mercurial Manoeuvres |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 12 | **ALL BALANCHINE I**<br>**CLASSIC COMBINATION**<br>Serenade<br>Agon<br>Symphony in C |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 13 | **ROMEO + JULIET** |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 14 | **ROMEO + JULIET** |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 15 | **ROMEO + JULIET**<br>3 PM † & 7:30 PM |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 16 |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 17 | **HEAR THE DANCE:**<br>Germany<br>Hallekiah Junction<br>Tarantella<br>Interplay<br>Harlequinade |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 18 | **ALL BALANCHINE III**<br>HEAR THE DANCE:<br>Italy<br>Square Dance<br>Harlequinade |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 19 | **HEAR THE DANCE:**<br>Italy<br>Hallekiah Junction<br>Tarantella<br>Interplay<br>Glass Pieces |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 20 | **ROMEO + JULIET** |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 21 | **ROMEO + JULIET** |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 22 | **ROMEO + JULIET** |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 23 |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 24 | **ALL BALANCHINE III**<br>HEAR THE DANCE:<br>Italy<br>Square Dance<br>Harlequinade |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 25 | **ALL BALANCHINE II**<br>HEAR THE DANCE:<br>Italy<br>Square Dance<br>Harlequinade |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 26 | **NEW COMBINATIONS**<br>Pictures at an Exhibition<br>'Rotkäppchen'<br>Four Dance Episodes<br>Mercurial Manoeuvres |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 27 | **HEAR THE DANCE:**<br>Italy<br>Hallekiah Junction<br>Tarantella<br>Interplay<br>Glass Pieces |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 28 | **ALL BALANCHINE II**<br>HEAR THE DANCE:<br>Italy<br>Square Dance<br>Harlequinade |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 29 |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |
| FEBRUARY 30 |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |                                                                                                         |

SEE THE MUSIC... includes an orchestral demonstration
†FREE First Position Discussion on the scheduled program for all ticket holders, 20 minutes before curtain on the Fourth Ring theater right side.

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### Spring 2015

**APRIL 28–JUNE 7**

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<table>
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<th>Date</th>
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| **Tue**    | at 7:30 PM | BALANCHINE BLACK & WHITE I  
           |         | Stravinsky RVGARISSO  
           |         | Movements for Piano and Orchestra  
           |         | Concerto Barocco  
           |         | The Four Temperaments |
| **Wed**    | at 7:30 PM | BALANCHINE BLACK & WHITE I  
           |         | Stravinsky/ BALANCHINE BLACK & WHITE II  
           |         | HEAR THE DANCE: RUSSIA  
           |         | Apollo  
           |         | Agon  
           |         | Duo Concertant  
           |         | Symphony in Three Movements |
| **Thu**    | at 7:30 PM | BALANCEHINE BLACK & WHITE I  
           |         | Movements for Piano and Orchestra  
           |         | Concerto Barocco  
           |         | The Four Temperaments |
| **Fri**    | at 2 PM  | BALANCEHINE BLACK & WHITE I  
           |         | Movements for Piano and Orchestra  
           |         | Concerto Barocco  
           |         | The Four Temperaments |
| **Sat**    | at 2 PM  |บาลานเชน Black & White I  
           |         | Movements for Piano and Orchestra  
           |         | Concerto Barocco  
           |         | The Four Temperaments |
| **Sun**    | at 3 PM  | BALANCEHINE BLACK & WHITE I  
           |         | Movements for Piano and Orchestra  
           |         | Concerto Barocco  
           |         | The Four Temperatures |

**Notes:**
- APRIL 28† APRIL 29 APRIL 30† MAY 1 MAY 2† MAY 2 MAY 3†
- MAY 5† MAY 6† MAY 7† MAY 8† MAY 9† MAY 10†
- MAY 12 MAY 13 MAY 14† MAY 15 MAY 16† MAY 17†
- MAY 19† MAY 20 MAY 21† MAY 22 MAY 23† MAY 24†
- MAY 26† MAY 27† MAY 28† MAY 29† MAY 30† MAY 31†
- JUNE 2 JUNE 3† JUNE 4 JUNE 5 JUNE 6† JUNE 7†

**SEE THE MUSIC... includes an orchestral demonstration.**

†FREE First Position Discussion on the scheduled program for all ticket holders, 20 minutes before curtain on the Fourth Ring theater right side.
Christopher Wheeldon’s *After the Rain* is a ballet of bold movements and heartfelt emotion. Part I, danced to the first movement of Part I, a pas de deux danced to *Spiegel im Spiegel*, for three couples. The colors and mood shift dramatically in Part II, a pas de deux danced to *Tabula Rasa* by Ronald Bates. In a series of unfolding partnering moves, the dancers explore the shifting emotions of their relationship. At times they are close and tender with one another, while at other times they inhabit the same space but are separated. The ballet depicts Apollo, the young god of music, who is visited and instructed by three muses, who were also half-sisters: Calliope, the muse of poetry, whose symbol is a lyre; Terpsichore, muse of dance and song, whose symbol is a lyre; and Polyhymnia, muse of mime, whose symbol is a mask that represents the power of gesture; and Terpsichore, muse of dance and song, whose symbol is a lyre. Stravinsky, who possessed a strong interest in Greek mythology, conceived of and composed the score as a ballet. It was with this work, his second ballet set to the music of Stravinsky, that Balanchine, at age 24, achieved international recognition and began his lifelong partnership with the composer.

**AFTER THE RAIN PAS DE DEUX**

**MUSIC:** *Spiegel im Spiegel* (1979) by Arvo Pärt

**CHOREOGRAPHY BY CHRISTOPHER WHEELDON**

**LIGHTING:** Mark Stanley

**PREMIERE:** January 22, 2005, New York City Ballet, New York State Theater

**ORIGINAL CAST:** Wendy Whelan, Jock Soto

**AGON**

**MUSIC:** Agon (1953-57) by Igor Stravinsky

**CHOREOGRAPHY BY GEORGE BALANCHINE**

**LIGHTING:** Mark Stanley

**PREMIERE:** December 1, 1957, New York City Ballet, City Center of Music and Drama

**ORIGINAL CAST:** Todd Bolender, Barbara Milberg, Barbara Walczak, Roy Tobias, Jonathan Watts, Melissa Hayden, Diana Adams, Arthur Mitchell

**APOLLO**

**MUSIC:** Apollon Musagète (1928) by Igor Stravinsky

**CHOREOGRAPHY BY GEORGE BALANCHINE**

**LIGHTING:** Mark Stanley

**PREMIERE:** June 12, 1928, Diaghilev’s Ballets Russes, Théâtre Sarah Bernhardt, Paris

**ORIGINAL CAST:** Alice Nikitina, Lubov Tchernicheva, Felia Doubrovskia, Serge Lifar

**NYCB PREMIERE:** November 15, 1951, City Center of Music and Drama

**NYCB ORIGINAL CAST:** André Eglevsky, Maria Tallchief, Diana Adams, Tanaquil Le Clerq

Balanchine regarded Apollo as his artistic coming of age. He said that through the creation of this work, he learned he could “declare not use all my ideas, that I too, could eliminate...to the one possibility that is inevitable.” The ballet depicts Apollo, the young god of music, who is visited and instructed by three muses, who were also half-sisters: Calliope, the muse of poetry, whose symbol is a tablet; Polyhymnia, muse of mime, whose symbol is a mask that represents the power of gesture; and Terpsichore, muse of dance and song, whose symbol is a lyre. Stravinsky, who possessed a strong interest in Greek mythology, conceived of and composed the score as a ballet. It was with this work, his second ballet set to the music of Stravinsky, that Balanchine, at age 24, achieved international recognition and began his lifelong partnership with the composer.

**BOURNONVILLE DIVERTISSEMENTS**

**MUSIC:** excerpts from *Apollon Musagète* (1842) by S. Holger

**PREMIERE:** February 3, 1977, New York City Ballet, New York State Theater

**ORIGINAL CAST:** Nichol Hlinka, Daniel Duell, Patricia McBride, Helgi Tomasson, Merrill Ashley, Robert Weiss, Kyra Nichols, Suzanne Farrell, Peter Martins, Colleen Neary, Adam Lüders, Victor Castelli, Muriel Asens, Wilhelmmina Franklin, Heather Watts, Bart Cook

Noted 19th-century choreographer and dancer August Bournonville (1805-1879) created many of the lasting works in the repertory of the Royal Danish Ballet. His distinctive style is noted for its precision, neatness, lightness, and gaiety. It is filled with bouncy jumps, speedy footwork, small quick steps and beats done while the upper body is held still.

When George Balanchine was a guest choreographer at the Royal Danish Theater in 1923 he became a great admirer of Bournonville’s work. The late Stanley Williams of the School of American Ballet was a respected authority on Bournonville, and he assembled some of the choreographer’s finest dances in this divertissement.
THE CONCERT
MUSIC: Concerto in D minor for Violin and Orchestra, “Basler” (1946) by Igor Stravinsky
CHOREOGRAPHY BY JEROME ROBBINS
SCENERY: Saul Steinberg
LIGHTING: Ronald Bates
PREMIERE: March 6, 1956, New York City Ballet, City Center of Music and Drama
ORIGINAL CAST: Nora Kaye, Yvonne Mounsey, Nicholas Magallanes, Michael Maula

Balanchine said of this work: “If the dance designer sees in the development of classical dancing a counterpart in the development of music and has studied them both, he will derive continual inspiration from great scores.” In the first movement of the concerto, the two ballerinas personify the violins, while a corps of eight women accompany them. In the second movement, a largo, the male dancer joins the leading woman in a pas de deux. In the concluding allegro section, the entire ensemble expresses the syncopation and rhythmic vitality of Bach’s music.

This work began as an exercise by Balanchine for the School of American Ballet, was performed by American Ballet Caravan on its historic tour of South America, and later entered the repertory of the Ballet Russe de Monte Carlo. In 1951 Balanchine permanently eliminated the original costumes and dresses the dancers in practice clothes, probably the first appearance of what has come to be regarded as a signature Balanchine costume for contemporary works. On October 11, 1948, Concerto Barocco was one of three ballets on the program at New York City Ballet’s first performance.

CORTÈGE HONGRois
MUSIC: excerpts from Raymonda (1896–97) by Alexander Glazounov
CHOREOGRAPHY BY GEORGE BALANCHINE
SCENERY: Rouben Ter-Arutunian
LIGHTING: Mark Stanley
PREMIERE: May 17, 1973, New York City Ballet, New York State Theater
ORIGINAL CAST: Melissa Hayden, Karin von Aroldingen, Colleen Neary, Merrill Ashley, Jacques d’Amboise, Jean-Pierre Bonnefous

Cortège Hongrois ("a courtly parade in the Hungarian style") was created by Balanchine as a farewell gift for Melissa Hayden when she announced her retirement after more than 20 years of dancing principal roles in the Company. The mixture of character ethnic dances with classical ballet, including a grand pas de deux, is also a tribute to Marius Petipa, choreographer of the original full-length Raymonda (1898).

As a student and dancer in St. Petersburg, Balanchine knew Raymonda and the character dances typically included in Petipa’s great 19th-century ballets. The full-length Raymonda ends with a lavish Hungarian divertissement, which is recalled in the etnically accented costumes of green, white, and gold. Balanchine considered the Raymonda score “a treasure chest of music.” For Cortège Hongrois he chose some of the same music he had used for Pas de Dix in 1955. Still other excerpts were chosen from his 1961 Raymonda Variations.

THE CAGE
MUSIC: Concerto in D for String Orchestra, “Basler” (1840-41) by Johannes Brahms
CHOREOGRAPHY BY GEORGE BALANCHINE
SCENERY: Willibald von Gluck
LIGHTING: Mark Stanley
PREMIERE: June 10, 1951, New York City Ballet, City Center of Music and Drama
ORIGINAL CAST: Tanaquil Le Clercq, Todd Bolender, Yvonne Mounsey, Robert Barnett, Wilma Curley, John M mirac, Patricia Savaia, Richard Thomas

One of the pleasures of attending a concert is the freedom to lose oneself in listening to the music. Quite often, unconsciously, mental pictures and images form, and the patterns and paths of these reveries are influenced by the music itself, or its program notes, or by the personal dreams, problems, and fantasies of the listener. Chopin’s music in particular has been subject to fanciful “program” names such as the Butterfly Etude, the Minute Waltz, the Raindrop Prelude, etc.

THE CONCERT
CHOREOGRAPHY BY JEROME ROBBINS
SCENERY: Jennifer Tipton
LIGHTING: Saul Steinberg
PREMIERE: June 27, 1941, American Ballet Caravan, Teatro Municipal, Rio de Janeiro
NYCB PREMIERE: October 11, 1948, New York City Ballet, City Center of Music and Drama
ORIGINAL CAST: Marie-Jeanne, Mary Jane Shea, William Dollar
NYCB ORIGINAL CAST: Marie-Jeanne, Ruth Gilbert, Francisco Moncion

Balanchine’s first Oréo was made for the Metropolitan Opera in 1936. His novel approach—the singers remained in the pit while the action was danced onstage—was not well received, and the production had only two performances. In addition to the Hamburg production, he choreographed other versions of the opera for the Théâtre National de l’Opéra in Paris in 1973, and the Lyric Opera of Chicago in 1975. While having roots in earlier opera productions, Chaconne is pure dance. The opening pas de deux and following ensemble are lyrical and flowing. The second part has the spirit of a court entertainment, with formal divertissements, bravura roles for the principal dancers, and, of course, a concluding chaconne.

A chaconne is a dance, built on a short phrase in the bass, that was often used by composers of the 17th and 18th Centuries to end an opera in a festive mood. This choreography, first performed in the 1963 Hamburg State Opera production of Oréo at Eulicace, was somewhat altered for presentation as the ballet Chaconne, particularly in the sections for the principal dancers.

There occurs in certain forms of insect and animal life, and even in our own mythology, the phenomenon of the female species considering the male as prey. This ballet concerns the rites of such a species.
DONIZETTI VARIATIONS
MUSIC: excerpts from the opera Don Sebastien (1843) by Gaetano Donizetti
CHOREOGRAPHY BY GEORGE BALANCHINE
COSTUMES: Karinska
LIGHTING: Mark Stanley
PREMIERE: November 16, 1960, New York City Ballet, City Center of Music and Drama
ORIGINAL CAST: Melissa Hayden, Jonathan Watts

This ballet was created for a Salute to Italy, a New York City Ballet program celebrating the 100th anniversary of Italy’s unification. Balanchine needed a “cheerful and sunny work” to offset the more somber tone of the other ballets on the program, which included La Sonnambula and Monumentum pro Gesualdo, still in the New York City Ballet repertory.

DUO CONCERTANT
MUSIC: Duo Concertant (1931-32) by Igor Stravinsky
CHOREOGRAPHY BY GEORGE BALANCHINE
ORIGINAL LIGHTING: Ronald Bates
LIGHTING: Mark Stanley
PREMIERE: June 22, 1972, New York City Ballet, Stravinsky Festival, New York State Theater
ORIGINAL CAST: Kay Mazzo, Peter Martins

Stravinsky dedicated Duo Concertant to Samuel Dushkin, a well-known violinist he met in 1931. The composer premiered the work with Dushkin in Berlin in 1932, and the pair gave recitals together across Europe for the next several years. The piece had long been a favorite of Balanchine’s who had first heard it performed by Stravinsky and Dushkin soon after it was composed. He did not decide to choreograph it until years later, when he was planning the 1972 Stravinsky Festival.

The performance of the musicians onstage is integral to the conception of the ballet. Standing at the piano with the musicians, the dancers listen to the first movement. During the next three movements they dance, mirroring the music and each other, and pause several times to rejoin the musicians and to listen. In the final movement, the stage is darkened and the dancers perform within individual circles of light.

EPISODES
CHOREOGRAPHY BY GEORGE BALANCHINE
ORIGINAL LIGHTING: Ronald Bates
LIGHTING: Mark Stanley
PREMIERE: May 19, 1959, New York City Ballet, City Center of Music and Drama
ORIGINAL CAST: Violette Verdy, Diana Adams, Allegria Kent, Melissa Hayden, Jonathan Watts, Jacques d’Amboise, Paul Taylor, Nicholas Magallanes, Francis Mocion

Episodes grew out of Balanchine’s enthusiasm for Webern’s music, to which he had been introduced by Stravinsky. Balanchine wrote that Webern’s orchestral music:

“...fills air like molecules: it is written for atmosphere. The first time I heard it...the music seemed to me like Mozart and Stravinsky, music that can be danced to because it leaves the mind free to see the dancing. In listening to composers like Beethoven and Brahms, every listener has his own ideas, paints his own picture of what the music represents... How can I, a choreographer, try to squeeze a dancing body into a picture that already exists in someone’s mind? It simply won’t work. But it will with Webern.”

—Balanchine’s Complete Stories of the Great Ballets, Francis Mason, 1977

Balanchine and Lincoln Kirstein invited Martha Graham to choreograph a joint work with Balanchine using all of Webern’s orchestral pieces. The result was not a true collaboration, but a work comprised of two separate sections. Graham’s contribution, Episodios I, was danced by her company plus four dancers from New York City Ballet. Episodios II, created by Balanchine, was danced by New York City Ballet and Paul Taylor, who was then a dancer in Graham’s company. After 1960, Graham’s section and the solo variation were no longer regularly performed at New York City Ballet.

EVERYWHERE WE GO
MUSIC: Everywhere We Go (2014), commissioned score by Sufjan Stevens, orchestrated by Michael P. Atkinson
CHOREOGRAPHY BY JUSTIN PECK
SCENERY: Karl Jensen
LIGHTING: Brandon Stirling Baker
PREMIERE: May 8, 2014, New York City Ballet, David H. Koch Theater
ORIGINAL CAST: Sterling Hyltin, Maria Kowroski, Tiler Peck, Teresa Reichlen, Robert Fairchild, Amar Ramasar, Andrew Veyette

Everywhere We Go showcases choreographer Justin Peck’s penchant for patterns, speed, and large groups. The seven principals and eighteen corps were no longer regularly performed at New York City Ballet.

For revivals in 1970, 1972, and 1980, Balanchine changed his choreography for the Firebird—and sometimes the costume as well—to suit the ballerina cast in the leading role. At Balanchine’s invitation in 1970, the artist Marc Chagall came to New York City to supervise the construction of new sets and costumes based on his designs for a new production. For the 1970 revival, Jerome Robbins contributed new choreography for the monsters’ dance, and Karinska designed costumes. The current production was first staged in 1985.

FIREBIRD
MUSIC: Firebird Suite for Orchestra (1945), from Firebird (1909-10), by Igor Stravinsky
CHOREOGRAPHY BY GEORGE BALANCHINE AND JEROME ROBBINS
SCENERY AND COSTUMES: Marc Chagall
LIGHTING: Jean Rosenthal
PREMIERE: November 27, 1949, New York City Ballet, City Center of Music and Drama
ORIGINAL CAST: Maria Tallchief, Francisco Moncion, Pat McBride, Edward Bigelow

Balanchine’s Firebird was one of the choreographer’s first creations for the young New York City Ballet using elaborate sets and costumes. The story, the choreography, the sets, and the music all integrated many brilliantly colored elements from Russian folklore. Because Balanchine chose to use the orchestral suite rather than Stravinsky’s complete score, he simplified the story and emphasized the mythical elements of the Firebird’s character.
THE FOUR TEMPERAMENTS
MUSIC: The Four Temperaments: Theme with Four Variations for String Orchestra and Piano (1940) by Philip Hindemith
CHOREOGRAPHY BY GEORGE BALANCHINE
LIGHTING: Mark Stanley
PREMIERE: November 20, 1946, Ballet Society, New York
ORIGINAL CAST: Mary Ellen Moylan, Tanaquil Le Clercq, William Dollar, Fred Danieli, Todd Bolender, Beatrice Tompkins, Elise Reiman, Gisella Caccialanza, José Martinez, Lew Christensen, Francisco Moncion

Balanchine choreographed The Four Temperaments for the opening program of Ballet Society, forerunner of New York City Ballet. It is one of his earliest experimental works, fusing classical steps with a lean and angular style. The ballet is inspired by the medieval belief that human beings are made up of four different humors that determine a person’s temperament. Each temperament was associated with one of the four classical elements (earth, air, water, and fire), which in turn were the basis of the four humors (black bile, blood, phlegm, and bile) that composed the body.

In a healthy body, the humors were in balance. But if one became predominant it determined an individual’s temperament. Thus a person dominated by black bile was melancholic (gloomily pensive); by blood, sanguinic (headstrong and passionate); by phlegm, phlegmatic (unemotional and passive); and by bile, choleric (bad-tempered and angry). The titles of the ballet’s four movements—Melancholic, Sanguinic, Phlegmatic, and Choleric—reflect these principles.

Hindemith’s music was commissioned by Balanchine, an accomplished pianist, who wanted a short work he could play at home with friends during his evening musicals. It was completed in 1940 and had its first public performance at a 1944 concert with Lukas Foss as the pianist.

GLASS PIECES
MUSIC: Rubric and Façades from Glassworks (1981) and excerpts from the opera Akhnaten (1983) by Philip Glass
CHOREOGRAPHY BY JEROME ROBBINS
PRODUCTION DESIGN: Jerome Robbins and Ronald Bates
COSTUMES: Ben Benson
LIGHTING: Ronald Bates
PREMIERE: May 12, 1983, New York City Ballet, New York State Theater
ORIGINAL CAST: Helène Alexopoulos, Peter Frame, Lourdes Lopez, Joseph Duell, Lisa Hess, Victor Castelli, Maria Calegari, Bart Cook

THE GOLDBERG VARIATIONS
MUSIC: The Goldberg Variations (1742) by Johann Sebastian Bach
CHOREOGRAPHY BY JEROME ROBBINS
COSTUMES: Joe Eula
LIGHTING: Thomas Skelton
PREMIERE: May 27, 1971, New York City Ballet, New York State Theater
ORIGINAL CAST: Renée Estopinal, Michael Steele, Gelsey Kirkland, Sara Leland, John Clifford, Robert Maiorano, Robert Weiss, Bruce Wells, Karin von Aroldingen, Peter Martins, Susan Hendli, Anthony Blum, Patricia McBride, Helgi Tomasson

Bach’s so-called Goldberg Variations was published in 1742 under the title Aria mit Verschiedenen Veränderungen: Veränderungen is usually translated as variations, but it also means alterations or mutations.

It is the only work of Bach’s in the structure of a theme and variations. However, it differs from most compositions of this nature in that the variations are not based on the melody, but on the harmonic progression of the accompaniment of the theme, a sarabande that Bach wrote for his second wife.

HARLEQUINADE
MUSIC: From Les Millions d’Arlequin (1900) by Riccardo Drigo
CHOREOGRAPHY BY GEORGE BALANCHINE
PREMIERE: March 24, 2001, Royal Danish Ballet, The Royal Theatre
ORIGINAL CAST: Gitte Lindstrom, Andrew Bowman

The silhouettes of two pianists, their pianos facing each other, appear through dim light above the stage. Three dancers in practice clothes, a male soloist in all black and a principal couple in all white, appear in a spotlight in the center of the stage. As the stage floods with light, they dance with elongated and intertwining movements, the pianists still barely visible in the dark above them. Four women in all black and then four men in all white join the lead dancers, taking turns surrounding them and mirroring their steps.

This mostly fast-paced ballet features a quiet pas de deux for the principal couple, a jazzy duet for the male principal and soloist, and multiple turns and explosive leaps for the male soloist. Each of the four couples takes turns zigzagging the stage with lightening-speed partnering and high lifts. The ballet concludes when the male soloist unites with all the dancers onstage in an arresting moment washed in shimmering light. The NYCB premiere took place on January 22, 2002; the original leads reprised their roles as guest artists with NYCB.

The story of Harlequinade is told in the first act and recounts the efforts of Columbine’s father to deflect Harlequin’s attentions and marry off his daughter to a rich, old suitor. He is aided in this by his servant Pierrot, the Harlequin, and Columbine—that today’s audiences associate with the commedia dell’arte.

As a student, Balanchine danced in Marius Petipa’s Les Millions d’Harlequin. In Balanchine’s two-act version, which he created for the 65th anniversary of the original production, the choreographer, by his own admission, "attempted to remain faithful to the spirit of Petipa’s dances" and followed the tradition of the commedia dell’arte.

Commedia dell’arte was popular in Italy and France from the 16th to 18th Centuries. These comedies were filled with humor, slapstick, and mimicry. Actors wore masks of their characters, which became so familiar over time that they evolved into stock characters—perhaps most notably Pierrot, the Harlequin, and Columbine—that today’s audiences associate with this theatrical form.

The story of Harlequinade is told in the first act and recounts the efforts of Columbine’s father to deflect Harlequin’s attentions and marry off his daughter to a rich, old suitor. He is aided in this by his servant Pierrot, but thwarted by Pierrette, Pierrot’s wife. With the help of the Good Fairy, who alters Harlequin’s financial prospects, true love triumphs.

The second act is devoted to the diversions that celebrate the wedding of Columbine and her Harlequin. Act II continues a Petipa tradition in which the choreographer liked to insert a popular song into the scores of his ballets. Drigo obliged him with a French song about the Duke of Marlborough that we know today as For He’s a Jolly Good Fellow.
Set to the first and third movements of Philip Glass’s composition Four Movements for Two Pianos, In Creases builds in momentum and power as it explores structure and community. Choreographer Justin Peck has used the image of what might happen if polar magnetic charges were applied to the bodies of the dancers to explain what he is trying to present onstage. In a series of geometric and kaleidoscopic patterns, dancers break from ensembles and then are reabsorbed into them. Sequences and gestures emerge and disappear as in a dream. Costumes in subtly differentiated blue-gray tones allow the principals to stand out when necessary, but also to incorporate easily into the rest of the cast. “I’m interested in breaking up the fragmented way of presenting dance with the corps strictly supporting the principal dancers. I want to create a more seamless environment,” Peck has said.

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Four Movements for Two Pianos was commissioned by the Ruhr (Germany) Piano Festival and premiered there on July 7, 2008, performed by Maki Namekawa and Dennis Russell Davies. The piece has a greater emphasis on melody and less on controlling rhythmic patterns than many of Glass’ earlier works.

This ballet demonstrates the interplay between classic ballet steps and the contemporary spirit with which they are executed, the interplay between the dancers and the orchestra, and finally between the dancers themselves. The ballet was first performed in Concert Varieties at the Ziegfeld Theatre in June 1945, and has since been a favorite in the contemporary American repertory.

In a series of geometric and kaleidoscopic patterns, dancers break from ensembles and then are reabsorbed into them. Sequences and gestures emerge and disappear as in a dream. Costumes in subtly differentiated blue-gray tones allow the principals to stand out when necessary, but also to incorporate easily into the rest of the cast. “I’m interested in breaking up the fragmented way of presenting dance with the corps strictly supporting the principal dancers. I want to create a more seamless environment,” Peck has said.

Set in a darkly mysterious masked ball, the one-act La Sonnambula tells the story of a Poet who pays suit to a Coquette, who is escorted by the Host. After a series of exotic divertissements, the elegantly attired guests go in to supper, leaving the Poet to himself. An apparition in white descends from a tower and enters the ballroom. She is a beautiful Sleepwalker, wife of the Host. Enraged, the Poet tries repeatedly to wake her, but she eludes him. The jealous Coquette informs the Host of the Poet’s advances to the Sleepwalker; enraged, he stabs the Poet. The Sleepwalker reappears to bear the Poet’s lifeless body away.

The atmosphere of sinister menace that shadows the story is underscored by the Coquette’s elaborate, encircling movements, the ball’s social dances, and the divertissements like the Moorish dance or danse exotique, and the harlequin dance. The combination of these choreographic elements with the central pas de deux for the Poet and Sleepwalker delineate the spirit of the 19th-century Romantic movement in stark contrast to the conventions it abhorred.

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**LE TOMBEAU DE COUPERIN**

**MUSIC:** Le Tombeau de Couperin (1919, orchestrated 1920) by Maurice Ravel  
**CHOREOGRAPHY BY GEORGE BALANCHINE**  
**ORIGINAL LIGHTING:** Ronald Bates  
**PREMIERE:** May 29, 1975, New York City Ballet, Ravel Festival, New York State Theater  
**ORIGINAL CAST:** Judith Fugate, Wilhelmina Frankfurt, Muriel Aasen, Susan Hendi, Marjone Spohn, Delia Peters, Susan Pilarre, Carol Sumner, Jean-Pierre Frohlich, Victor Castelli, Francis Sackett, David Richardson, Hermes Condé, Richard Hoskinson, Richard Dryden, Laurence Matthews

This suite of dances in 18th-century courtly style divides eight couples into left and right quadrilles. Each quadrille forms geometric patterns—diagonals, diamonds, squares—as they dance in unison or echo the movements of the opposite side. Tombeau means “memorial” or “tomb.” Ravel composed the dances in 1919 as a commemorative suite to celebrate the 400th birthday of Don Carlo Gesualdo (1560–1613), the 16th Century’s most scandalous composer. Lincoln Kirstein has said that these short pieces, danced by a principal couple and six supporting couples, evoke “the deliberate, almost sinister gravity and fatality shadowing court dances performed in the lifetime of this prince of madrigalists and murderers.”

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**MERCURIAL MANOEUVRES**

**MUSIC:** Piano Concerto No. 1 in C Minor, Op. 35 (1933) by Dmitri Shostakovich  
**CHOREOGRAPHY BY CHRISTOPHER WHEELDON**  
**LIGHTING:** Mark Stanley  
**PREMIERE:** April 28, 2000, New York City Ballet, New York State Theater  
**ORIGINAL CAST:** Miranda Weese, Jock Soto, Edward Liang, Aubrey Morgan, Elena Diner

This imaginative, witty, and cheerful piece for 21 dancers opens with an explosive male variation—a series of bravura leaps to a trumpet solo—followed by rapidly shifting ensemble work for a corps of women who materialize from behind gauze panels at the sides of the stage. After a quietly breathtaking duet of unfolding turns, arrested leaps, and intricate lifts, the ballet ends with squadrons of dancers flying on and off the stage in ever-changing directions, patterns, and diagonals. An early reviewer compared the ballet’s intricate geometry to the paintings of Kandinsky and Malevich.

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**A MIDSUMMER NIGHT’S DREAM**

**MUSIC:** 1. Overture and incidental music to A Midsummer Night’s Dream, Op. 21 and 61 (1826–1842)  
2. Overtures to Athalie, Op. 74 (1845), and The Fair Melusine, Op. 32 (1833)  
3. The First Walpurgis Night, Op. 60 (1841)  
4. Symphony No. 9 for Strings (first three movements) (1823)  
5. Overture to Son and Stranger, Op. 89 (1829)  
by Felix Mendelssohn

**CHOREOGRAPHY BY GEORGE BALANCHINE**  
**SCENERY AND ORIGINAL LIGHTING:** David Hays, assisted by Peter Harvey  
**COSTUMES:** Karinska  
**LIGHTING:** Mark Stanley  
**PREMIERE:** January 17, 1962, New York City Ballet, City Center of Music and Drama  
**ORIGINAL CAST:** Melissa Hayden, Violette Verdy, Jilliana, Patricia McBride, Suki Schorer, Gloria Govrin, Edward Villella, Arthur Mitchell, Conrad Ludlow, Francisco Moncion, Nicholas Magallanes, Bill Carter, Roland Vazquez

There may be no greater celebration of the artistic process than William Shakespeare’s A Midsummer Night’s Dream: Balanchine, who performed in the play as a youngster in Russia and could recite it by memory, knew this and made it the subject of his first wholly original full-length ballet in 1962. The choreography, in two acts and six scenes, follows the poet’s tale of merry romance, mischievous make-believe, and mistaken identity. The first act, set in an invisible fairy kingdom ruled by Oberon and Titania, tells the story of the mix up of two wooing mortal couples in the forest, the warring desires of the forest’s enchanting first couple, and the theatrical aspirations of Bottom and his band of would-be thespians. Act Two is a rapturous celebrationuniting all in a series of grand divertissements, beginning with the familiar Wedding March and ending as Puck sweeps the forest clean of the romantic foibles that characterize spirits and humans alike.

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**MONUMENTUM PRO GESUALDO**

**MUSIC:** Monumentum pro Gesualdo (1960) by Igor Stravinsky  
**CHOREOGRAPHY BY GEORGE BALANCHINE**  
**LIGHTING:** Mark Stanley  
**PREMIERE:** November 16, 1960, New York City Ballet, City Center of Music and Drama  
**ORIGINAL CAST:** Diana Adams, Conrad Ludlow

The music for Monumentum pro Gesualdo was composed to honor the 400th birthday of Don Carlo Gesualdo (1560–1613), the 16th Century’s most chromatic and—having been suspected of murder—most scandalous composer. Lincoln Kirstein has said that these short pieces, danced by a principal couple and six supporting couples, evoke “the deliberate, almost sinister gravity and fatality shadowing court dances performed in the lifetime of this prince of madrigalists and murderers.”

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**MOVEMENTS FOR PIANO AND ORCHESTRA**

**MUSIC:** Movements for Piano and Orchestra (1958–59) by Igor Stravinsky  
**CHOREOGRAPHY BY GEORGE BALANCHINE**  
**LIGHTING:** Mark Stanley  
**PREMIERE:** April 9, 1963, New York City Ballet, City Center of Music and Drama  
**ORIGINAL CAST:** Suzanne Farrell, Jacques d’Amboise

Stravinsky told Balanchine that Movements for Piano and Orchestra might just as well have been called “Electric Currents.” Balanchine said of this intricate piece: “Nothing gave me greater pleasure afterwards than Stravinsky saying the performance ‘was like a tour of a building for which I had drawn the plans but never explored the result.’” Although Monumentum pro Gesualdo and Movements for Piano and Orchestra were choreographed separately, Balanchine eventually paired them for performance and retained this arrangement after 1966.
MOZARTIANA

MUSIC: Suite No. 4, Mozartiana, Op. 61 (1887) by Peter Ilyitch Tchaikovsky

CHOREOGRAPHY BY GEORGE BALANCHINE

COSTUMES: Rouben Ter-Arutunian

ORIGINAL CAST: Suzanne Farrell, Ib Andersen, Karinska

PREMIERE: June 8, 1981, New York City Ballet, Tschaikovsky Festival, New York State Theater

MOZARTIANA

Mark Stanley was taken mostly from the May 8, 2013, New York City Ballet, Sonata for Clarinet and is a formal, abstract ballet Marc Happel - Suzanne Farrell, Ib Andersen, Karinska - . The music in West Side Story. He loved what for the Ballet, Ben Shahn Rouben Ter-Artunian "Interlude" from December 7, 1961, New York - - , and score: , the couple becomes more playful, swaying, . For , who dances a sprightly Gigue. Four women from the movement, the ballerina is accompanied by four young girls. They are followed by the male soloist, who dances a sprightily Gigue. Four women from the corps enter and dance a stately Menuet. The ballerina returns, accompanied by the male principal, for a classical pas de deux to a set of variations. They are joined by the entire cast for the finale. The ballet’s formal black costumes by Rouben Ter-Arutunian combine with the music and choreography to form a sense of joyful reverence and spiritual wonder.

N.Y. EXPORT: OPUS JAZZ

MUSIC: N.Y. Export: Opus Jazz (1958) by Robert Prince

CHOREOGRAPHY BY JEROME ROBBINS

SCENERY: Ben Shahn

COSTUMES: Florence Klotz

LIGHTING: Jennifer Tipton

PREMIERE: June 8, 1958, Jerome Robbins’ Ballets: U.S.A., Festival of Two Worlds, Spoleto, Italy

NYCB PREMIERE: April 29, 2005, New York State Theater


NYCB ORIGINAL CAST: Ellen Bar, Rebecca Krohn, Ashley Laracey, Georgina Pazcoguilen, Tiler Peck, Sara Ricard, Rachel Rutherford, Stephanie Zungre, Antonio Carmena, Adrian Danzig-Waring, Craig Hall, Adam Hendrickson, Seth Orza, Amar Ramasar, Sean Souzzi, Andrew Veyette

N.Y. Export: Opus Jazz was first performed by Jerome Robbins’ Ballets: U.S.A. at the Festival of Two Worlds in Spoleto, Italy, in June of 1958. Following are revised program notes from that production which concern the youth and dances of the late 50s:

There has always been a tremendous amount of popular dancing in America. At this time its vitality has reached a new high, developing and expanding in form and style from the major and basic contributions of the African-American and Latin-American. Because of a strong unconscious emotional kinship with those minority roots, teenagers particularly have popularized these dances. Feeling very much like a minority group in this threatening and explosive world, the young have so identified with the dynamics, kinetic impetus, the drives and ‘coolness’ of today’s jazz steps that these dances have become an expression of our youths’ outlook and their attitudes toward the contemporary world around them, just as each era’s dance has significantly reflected the character of our changing world and a manner of dealing with it.

N.Y. Export: Opus Jazz is a formal, abstract ballet based on the kinds of movements, complexities of rhythms, expressions of relationships, and qualities of atmospheres found in today’s dance.

A PLACE FOR US

MUSIC: “Interlude” from Sonatina for Clarinet and Piano (2010) by André Previn; Sonatina for Clarinet and Piano (1942) by Leonard Bernstein

CHOREOGRAPHY BY CHRISTOPHER WHEELDON

COSTUMES: Joseph Altuzarra

LIGHTING: Marc Happel

PREMIERE: May 8, 2013, New York City Ballet, David H. Koch Theater

ORIGINAL CAST: Tiler Peck, Robert Fairchild

Christopher Wheeldon subtitled this charming pas de deux “For Jerome Robbins. A thank you,” and used a title from West Side Story, one of Robbins’ most acclaimed works. The two dancers, moving in a shifting pattern of spotlights, give a seemingly spontaneous and natural performance similar to the feeling that marked so many of Robbins’ ballets.

The music, performed by a solo clarinet and piano, begins with the “Interlude” from André Previn’s clarinet and piano sonata. As the spotlight moves about, changing shapes, joining and separating the dancers, the pair seems to respond and react as though improvising. When the music changes to Leonard Bernstein’s jazzier Sonata for Clarinet and Piano, the couple becomes more playful, swaying, clapping, and spinning in motions that pay homage to many of Robbins’ moves. At one point the man stands back to watch and applaud as his partner shows off—and the audience follows suit.

RAYMONDA VARIATIONS

MUSIC: excerpts from Raymonda (1896–97) by Alexander Glazounov

CHOREOGRAPHY BY GEORGE BALANCHINE

SCENERY: Horace Armistead

COSTUMES: Karinska

LIGHTING: Mark Stanley

PREMIERE: December 7, 1961, New York City Ballet, City Center of Music and Drama

ORIGINAL CAST: Patricia Wilde, Jacques d’Amboise

Throughout his life, Balanchine was attracted to Glazounov’s music for Raymonda. He loved what he called the music’s “grand and generous manner, its joy and playfulness.” As a student in St. Petersburg, Balanchine danced in the Maryinsky Theatre production that had originally been choreographed by Marius Petipa. After leaving Russia, Balanchine and ballerina Alexandra Danilova mounted the full-length Raymonda for the Ballet Russe in 1946. At New York City Ballet, Balanchine produced three works to portions of the Raymonda score: Pas de Dix, Courège Hongroise, and Raymonda Variations. The music in Pas de Dix and Courège Hongroise was taken mostly from the last act of Raymonda. For Raymonda Variations, Balanchine drew on music from the first act.
After the Nutcracker, Romeo and Juliet is perhaps the most choreographed ballet of the last 60 years. Most versions are set to Prokofiev’s lush score, although some choreographers have used music by Tchaikovsky, Berlioz, and Delius. While Mr. Martins’ work utilizes Prokofiev’s music, he has streamlined the action into two acts with one commission (instead of the usual three acts and two intermissions). This production focuses on speed and virtuosity, showcasing young Company dancers in the lead roles.

The costumes and scenery are designed by acclaimed Danish artist Per Kirkeby, who previously collaborated with Mr. Martins on the 1996 production of Swan Lake for the Royal Danish Ballet, which then entered NYCB’s repertory in 1999. Mr. Kirkeby’s use of vibrant colors and broad brushstrokes pays homage to artist Georges Rouault and his work for George Balanchine in the 1929 Constructivist-inspired Ballets Russes production of Prodigal Son. So, too, does the moveable unit set that allows scenes to change before one’s eyes, the action moving seamlessly from a bustling town square to Juliet’s bedroom, from a grand ball room to a moonlit balcony. Only the ninth full-length work to enter the Company’s repertory, Mr. Martins’ Romeo + Juliet is the second Shakespearean classic to be made into a full-length ballet for NYCB; the first, A Midsummer Night’s Dream, was created by Balanchine in 1962. Above all else, this production of Romeo + Juliet is filled with dance, drama, and movement: passionate pas de deux, group dances by turns stately and exuberant, and thrillingly realistic sword fights.

Serenade is a milestone in the history of dance. It is the first original ballet Balanchine created in America and is one of the signature works of New York City Ballet’s repertory. The ballet is performed by 26 dancers in blue costumes before a blue backdrop. It originated as a lesson in stage technique, and Balanchine worked unexpected rehearsal events into the choreography. When one student fell, he incorporated it. Another day, a student arrived late, and this too became part of the ballet.

After its initial presentation, Serenade was reworked several times. In its present form there are four movements: Sonatina, Waltz, Russian Dance, and Elegy. The last two movements reverse the order of Tchaikovsky’s score, ending the ballet on a note of sadness.

Balanchine had a special affinity for Tchaikovsky. “In everything that I did to Tschaikovsky’s music,” he told an interviewer, “I sensed his help. It wasn’t real conversation. But when I was working and saw that something was coming of it, I felt that it was Tchaikovsky who had helped me.”
THE STEADFAST TIN SOLDIER
MUSIC: Jeux d’Enfants, Opp. 22-26, Nos. 3, 6, 11, 12 (1871) by Georges Bizet
CHOREOGRAPHY BY GEORGE BALANCHINE
SCENERY AND COSTUMES: David Mitchell
ORIGINAL LIGHTING: Ronald Bates
ORIGINAL CAST: Patricia McBride, Peter Schaufuss

The Steadfast Tin Soldier, based loosely on a Hans Christian Andersen fairy tale, focuses on the wistful courtship and love between a tin soldier and a paper doll ballerina. The work was commissioned by the Saratoga Performing Arts Center.

The present pas de deux stems from a 1955 collaboration in which Balanchine, Francisco Moncion, and Barbara Milberg choreographed all of Bizet’s Jeux d’Enfants. Both the context and the woman’s variation of The Steadfast Tin Soldier were derived from this earlier work. The soldier’s variation was rechoreographed for the new pas de deux.

SYMPHONY IN C
MUSIC: Symphony No. 1 in C Major (1855) by Georges Bizet
CHOREOGRAPHY BY GEORGE BALANCHINE
ORIGINAL CAST: Karinska

SYMPHONY IN THREE MOVEMENTS
MUSIC: Symphony in Three Movements (1942-45) by Igor Stravinsky
CHOREOGRAPHY BY GEORGE BALANCHINE
ORIGINAL CAST: Sara Leland, Mary Morris, Lynda Youngh, Helgi Tomasson, Edward Villella, Robert Weiss

Introduced on opening night of the 1972 Stravinsky Festival, Symphony in Three Movements, a large ensemble work, is starting in its breadth of energy, complexity, originality, and contrasts. Balanchine responded to the jazz flavor in Stravinsky’s score by using angular, turned-in movements and brisk, athletic walking sequences.

Stravinsky composed the symphony’s three movements at different times for three different films, although they were never actually used on screen. He said the music expressed his impressions of World War II but vigorously denied that the composition was programmatic in any way—a denial shared by Balanchine. “Choreographers combine movements, and the ones I arranged for this music follow no story line or narrative,” Balanchine said. “They try to catch the music and do not, I hope, lean on it, using it instead for support and time frame.”

THE STEADFAST TIN SOLDIER
MUSIC: Concerto for Violin and Orchestra in D Major (1931) by Igor Stravinsky
CHOREOGRAPHY BY GEORGE BALANCHINE
ORIGINAL LIGHTING: Mark Stanley
PREMIERE: June 18, 1972, New York City Ballet, Saratoga Performing Arts Center
NEW LIGHTING: Mark Stanley
PREMIERE: July 28, 1947, Paris Opera Ballet, Théâtre National de l’Opéra as Le Paillais de Cristal
NEW LIGHTING: Mark Stanley
PREMIERE: July 28, 1947, Paris Opera Ballet

In 1941, Balanchine choreographed Belostrade for the Ballet Russe to Stravinsky’s Violin Concerto in D. When he returned to the score three decades later, he could no longer remember his original choreography. But Balanchine was not at all disturbed by the loss. “What I did then was for them,” he said, “and what I wanted to do to this music for our Stravinsky Festival ... represented more than 30 years’ difference.” The new choreography follows the score directly: an opening toccata and a final capriccio enclose two central arias, which form contrasting pas de deux for two different couples.

SYMPHONIC DANCES
MUSIC: Symphonic Dances, Op. 45 (1940) by Sergei Rachmaninoff
CHOREOGRAPHY BY PETER MARTINS
PREMIERE: February 3, 1994, New York City Ballet, New York State Theater
NEW LIGHTING: Mark Stanley
PREMIERE: October 11, 1948, City Center of Music and Drama

Bouree. Bizet composed his Symphony in C Major when he was a 17-year-old pupil of Charles Gounod at the Paris Conservatory. The manuscript was lost for decades and was published only after it was discovered in the Conservatory’s library in 1933. Balanchine first learned of the long-vanished score from Stravinsky. He required only two weeks to choreograph it as Le Paillais de Cristal for the Paris Opera Ballet, where he was serving as a guest ballet master. When he revived the work the following year for the first performance of New York City Ballet, he simplified the sets and costumes and changed the title.

The ballet has four movements, each featuring a different ballerina, danseur, and corps de ballet. The entire cast of 52 dancers from all four movements gathers for the rousing finale. The New York City Ballet premiere took place on October 11, 1948, at the City Center of Music and Drama.

This Bitter Earth
MUSIC: This Bitter Earth
CHOREOGRAPHY BY CHRISTOPHER WHEELDON
PREMIERE: September 20, 2012, New York City Ballet, David H. Koch Theater
COSTUMES: Valentino Garavani
COSTUME SUPERVISION: Wendy Whelan, Tyler Angle

The original NYCB costume design for the ballet performed in 1948 was by long-time Balanchine collaborator Barbara Karinska. In 2012 Peter Martins, NYCB Ballet Master in Chief, felt the costumes for this iconic ballet needed to be refreshed and Marc Happel, NYCB’s Director of Costumes, took up the challenge. He adored the pure white tutus and the dark men’s tunics of his own design with a generous array of glittering Swarovski crystals. He therefore retained the dark and light contrast of Karinska’s designs while giving the new version a visually shimmering brilliance.

LIGHTING: Mary Louise Geiger
PREMIERE: October 11, 1948, City Center of Music and Drama

The Repertory (cont.)
Peter Martins choreographed Todo Buenos Aires to five tangos by the acclaimed Argentine musician and composer Astor Piazzolla, who incorporated elements of jazz and classical music into traditional tango music to yield a new style called nuevo tango. In 2005, Mr. Martins expanded his original two tango ballet created in 2000 to the current piece containing five tangos in which seven dancers (five men and two women) change partners and configurations to dance in groups, pairs, trios, and solo. The dance is a compelling blend of archetypal tango, with its familiar quick kicks, flicks, stamps, and taps and classical ballet, with women on pointe and men performing bravura leaps and turns, resulting in a combination of tango attitude and ballet bodies. All of the dancers are dressed in black—the women’s costumes adorned with flowers or sequined appliqués and the men with a dash of color. The five men dance together without the women during two of the songs and eventually pair off to dance with each other. The women are traded between each of the men. The ballet is emotional and passionate, with a maestro drive and sensual overtones. A four-instrument chamber orchestra, containing the ubiquitous tango music accordion and the bandoneon, plays on the stage giving the ballet a further sense of the traditional Latin tango sensibility.

An eight-minute display of ballet bravura and technique, Tschaikovsky Pas de Deux uses music that the composer belatedly created for Act III of Swan Lake. It was hurriedly composed for Anna Sobeshchanskaya, a Bolshoi prima ballerina who was scheduled to make her debut in the title role at the fourth performance of the 1877 Moscow production and sought to enrich the part of Odile. Because the music was not in the original score, it was not published with the rest of Swan Lake and disappeared for more than half a century. When it was discovered in the Bolshoi Theater archives in 1953, Balanchine sought and was granted permission to use it for his own choreography.

Balanchine’s first setting of music from Tschaikovsky’s third suite for orchestra was created in 1947, when Ballet Theatre commissioned him to choreograph the theme and variations that constitute the final movement. Called simply Theme and Variations, this work is a riveting display of classical technique that has become a staple of the ballet repertoire.

In 1970, Balanchine decided to choreograph the entire suite, incorporating Theme and Variations as the fourth and final movement with only minor revisions. With scenery and costumes by Nicolas Benois, the first three movements are danced in a softly lit ballroom. The women are dressed in long, flowing dresses and their hair is unbound. In the opening movement, the dancers perform barefoot.

The Walpurgisnacht scene occurs at the beginning of the opera’s last act, when Mephistopheles brings Faust to watch the traditional celebration on the eve of May Day when the souls of the dead are released to wander at will. Although the ballet does not depict Walpurgisnacht per se, it does build on a sense of joyful revelry.

West Side Story, set in 1957, is based on Shakespeare’s Romeo and Juliet. The musical opened on September 26th of that year and the movie followed in 1960. Mr. Robbins extracted a sequence of dances from West Side Story to make this present-suit.
JOHN ADAMS (b. 1947) grew up in New England and studied at Harvard with Leon Kirchner and Roger Sessions. Influenced by the music of John Cage and Steve Reich, Mr. Adams’ music is both electronic and instrumental and is known for its combination of minimalism and romanticism. Mr. Adams’ composition On the Transmigration of Souls, a choral work commemorating the victims of the September 11, 2001 attacks, won the 2003 Pulitzer Prize for Music. From 2003-2007 Adams held the Richard and Barbara Debs Composer’s Chair at Carnegie Hall where he founded the annual In Your Ear festival. Mr. Adams’ memoir, Hallelujah Junction, was published in 2008. That same year San Francisco Ballet premiered Joyride, a ballet choreographed by Mark Morris, to Adams’ Son of Chamber Symphony (2007).

JOHANN SEBASTIAN BACH (1685-1750) was born into a family of musicians successful for over two centuries. Although later in his career he became most noted for his choral and other church-related compositions, he also left a large body of instrumental music for solo instruments and ensembles. While his popular reputation was eclipsed by the fame of his sons, he was revered by musicians and composers. Finally, in the 19th Century, Mendelssohn brought his music to public attention, and he became recognized as one of the greatest of all composers.

LEONARD BERNSTEIN (1918-1990), the gifted and versatile American conductor and composer of symphonic music and Broadway shows, was born in Lawrence, Massachusetts. At the age of 17, he entered Harvard. He went on to study at the Curtis Institute and then at Tanglewood. Serge Koussevitzky took an interest in his talent and promoted his conducting career. Bernstein’s great chance came when, on short notice, he substituted brilliantly for Bruno Walter, who had become ill. He performed as a conductor and pianist and lectured at universities and on television. His compositions range from the classical to the musical stage and include Mass, Kaddish, West Side Story, Candide, and The Age of Anxiety. He was the first native-born American to become conductor of the New York Philharmonic, and he conducted around the world.

GEORGES BIZET (1838-1875) is best known for Carmen, one of the most successful operas ever written. However, he had more success in his lifetime with non-operatic works. He was an excellent pianist and wrote many pieces for the piano, including Jeux d’Enfants. Many of the operas Bizet wrote, with the exceptions of Carmen and The Pearl Fishers, were destroyed by the composer or never finished.

FRÉDÉRIC CHOPIN (1810-1849) was born in Poland. He was one of the most important innovators for the piano, both in terms of composition and playing style. As a pianist he was mostly self-taught, and because he did not like to give public performances, his substantial reputation was based on very few concerts. Chopin influenced future composers, especially those of the French and Russian schools. The musical level he attained made future piano innovations possible, such as those of Debussy. Robbins’ ballets choreographed to the music of Chopin are The Concert (1956), Dances at a Gathering (1969), In the Night (1970), and Other Dances (1976).

AARON COPLAND (1900-1990) was a trailblazer, creating modern classical music that was distinctly American in blending classical forms with folk and jazz themes. The music for Rodeo was composed for the 1942 Western-themed ballet, Rodeo: The Courting at Burnt Ranch, which was choreographed by Agnes de Mille for the Ballet Russe de Monte Carlo. The new ballet uses Copland’s rearrangement of that original score into Four Dance Episodes from Rodeo, written for symphony orchestra.

Copland was born on November 14, 1900, in Brooklyn, New York, to parents of Jewish and Eastern European descent. The youngest of five children, he went on to develop an interest in the piano, receiving guidance from his older sister. He later studied under Rubin Goldmark in Manhattan and regularly attended classical music performances. At 20 years old Copland opted to continue his studies in Fontainebleau, France, where he received tutelage from the famed Nadia Boulanger.

Studying a variety of European composers while abroad, Copland made his way back to the U.S. by the mid-1920s. Having been asked by Boulanger to write an organ concerto, Copland eventually debuted Symphony for Organ and Orchestra on January 11, 1925 with the New York Symphony Society under Walter Damrosch.

The decade that followed saw the production of the scores that would spread Copland’s fame throughout the world. He was concerned with crafting sounds that would be seen as “American” in their scope, incorporating a range of styles in his work that included jazz and folk and connections to Latin America. Some of his most well-known pieces include Piano Variations (1930), The Dance Symphony (1930), El Salon Mexico (1935), A Lincoln Portrait (1942) and Fanfare for the Common Man (1942). Copland later composed the music for Martha Graham’s 1944 dance Appalachian Spring. The following year Copland won the Pulitzer Prize for the piece.

An author as well, Copland published the first edition of the book What to Listen for in Music in 1939, followed by Our New Music (1941) and Music and Imagination (1952). The latter title was shaped by the composer’s Norton Lectures at Harvard. He also taught at the New School for Social Research.

ARCHANGELO CORELLI (1653-1713) was an Italian composer and violinist whose work affected both style, and instrumental technique in Italy and throughout Europe. He was one of the first composers to gain attention solely from instrumental composition, to owe his reputation in large part to the activities of musical publishers, and to produce classical instrumental works that were admired and studied long after their idiom had become outdated. Corelli’s works are in three forms: solo sonatas, trio sonatas, and concerti. He is considered one of the originators of the concerto grosso, an ensemble concerto for a group of soloists.

GAETANO DONIZETTI (1797-1848) studied in his native town of Bergamo, Italy, with Simon Mayr and at the Bologna Liceo Filarmónico. A prolific composer, he wrote more than 65 operas. His works celebrated the beauty of bel canto singing and had great theatrical flair, melody, and lyrical phrasing. He is best known for his tragic opera Lucia di Lammermoor and the light-hearted L’Elisir d’Amore. Other works include La Fille du Regiment, La Favorita, and Don Pasquale.

RICCARDO DRIGO (1846-1930) was born in Padua, Italy. He went to Russia in 1878 and remained there for over 40 years. He was the conductor of the Italian Opera in St. Petersburg in 1879 and in 1886 became the conductor and composer to the Imperial Ballet. He worked with most of the leading dancers and choreographers in Russian and conducted the first performances of Tschaikovsky’s The Sleeping Beauty and Glazunov’s Raymonda. His own works were popular in their day and Harlequin’s Millions was internationally renowned.
CÉSAR FRANCK (1822-1890) led a group of young composers, among them d'Indy, Duparc, and Du- kas, who found much to admire in his highly indi- vidual post-Romantic style, with its rich, innovative harmonies, sometimes terse melodies, and skilled contrapuntal writing. This group, sometimes known as "la bande à Franck," steered French compo- sition toward symphonic and chamber music, finally breaking the stranglehold of the more conservative opera had over French music.

Franck was a keyboard player of extraordinary ability who had a short stint as a touring piano virtuoso be- fore moving to Paris and throwing himself into musi- cal studies. He was a man of strong religious convic- tions throughout his life, which often motivated him to compose works based on biblical texts or on other church sources. For much of his life, he was organ- ist at the Paris churches of St.-Jean-St. François and then Ste.-Clothilde. In 1872, he became a professor at the Paris Conservatoire.

Individual and instantly recognizable though his music was, it owes a debt to Liszt and Wagner, es- pecially to the latter's Tristan und Isolde and several of his other late works. Franck tended to use rather quick modulations, another inheritance from Wag- ner, and shifting harmonies.

Franck died in Paris on November 8, 1890. By the turn of the century he had become the leading figure associated with the "Old School" in France.

PHILIP GLASS (b. 1937) graduated from the Univer- sity of Chicago, studied composition with William Bergsma and Vincent Persichetti at the Juilliard School, as well as with Nadia Boulanger in Paris. In 1965 his style underwent a fundamental change, in- fluenced by an interest in Indian music and work with the sitarist Ravi Shankar. The new musical style that Glass was evolving was eventually dubbed "minimalism," however, Glass himself disliked the term and preferred to refer to it as "music with repetitive structures." Since 1975, nearly all of Glass's compo- sitions have been written for dance, film, or theater. Mr. Glass continues to present lectures, workshops, and solo keyboard performances throughout the world, and still appears regularly with the Philip Glass Ensemble.

ALEXANDER GLAZOUNOV (1865-1936), a student of Rimsky-Korsakov, was director of the St. Peters- burg Conservatory of Music from 1906 to 1917. It was during his tenure there that he was called to the Maryinsky to play piano for a rehearsal of Raymonda; Balanchine was one of the dancers present. In addi- tion to Raymonda, Glazounov composed eight sym- phonies, a piano concerto, a violin concerto, cham- ber music, and orchestral tone poems.

MORTON GOULD (1913-1996) was an American composer, conductor, and arranger whose lighter works generally drew on American subject matter and music. Gould studied at the Institute of Musi- cal Art in New York with Vincent Jones and Abby Whiteside. In 1965 he received a Grammy Award for his recording of music by Charles Ives, made with the Chicago Symphony Orchestra. A prolific and versatile composer, Gould wrote in a wide range of genres. In his later works Gould concentrated on abstract, as opposed to programmatic or popu- lar themes. Writing in a highly contrapuntal style, using conventional as well as serial techniques, Gould is recognized as a master of orchestration, sensitive to color and texture, and original in his combinations of instruments. He was a guest conductor of most major American orchestras and conducted for New York City Ballet during the 1988 American Music Festival. His ballets include Fall River Legend, choreographed by Agnes de Mille, and Interplay, choreographed by Jerome Robbins. He also composed numerous scores for film, Broadway, and television.

CHARLES FRANÇOIS GOUNOD (1818-1893) was a central figure in French music during the third quarter of the 19th Century; his style influenced the next generation of French composers, includ- ing Bizet, Fauré, and Massenet. Faust, produced in 1859 (the ballet music was added in 1869), made Gounod’s reputation. Faust was drastically differ- ent from French opera of the previous 30 years because of its lighter style and sentiment, which relied less on the spectacular and more on the de- lineation of character through the music. Gounod wrote other operas, none as successful as Faust, and other forms of music, including songs and Symphony No. 1 in D Major (1855), which Balanchine used for his Gounod Symphony.

JUDD GREENSTEIN, a native New Yorker, is a com- poser of structurally complex, viscerally engaging works for varied instrumentation and the co-direc- tor of New Amsterdam Records/New Amsterdam Presents. Additionally, Mr. Greenstein serves as the curator for the Ecstatic Music Festival at New York’s Merkin Concert Hall. His work has been com- missioned by institutions such as the Minnesota Orchestra, the Lucerne Festival, and the Scottsdale Museum of Contemporary Art, as well as performed in a wide variety of venues and festivals, from Carnegie Hall, Brooklyn Academy of Music, and Tanglewood to Le Poisson Rouge, Joe’s Pub, and the Bang on a Can Marathon. Mr. Greenstein received his undergraduate degree from Williams College, his masters in music composition from the Yale School of Music, and is currently pursuing a Ph.D. from Princeton University.

LOU HARRISON (1917-2003) was one of the great composers of the twentieth century and one of the first to use of alternate tunings, world music influences, and new instruments. Born in 1917 in Portland Oregon, he spent much of his youth moving around North- ern California before settling in San Francisco. There he studied with the modernist pioneer of American Music, Henry Cowell, and, while still in his twenties, composed extensively for dance and percussion. He befriended another of Cowell’s students, John Cage, and the two of them established the first concert series devoted to new music for percussion. They composed extensively for these concerts, in- cluding their still popular collaboration Double Mu- sic. In 1942, Harrison moved to Los Angeles to study with the famous Arnold Schoenberg at University of California Los Angeles. Steeped in the atonal avant garde of Schoenberg’s school, he moved to New York, where he made a name for himself not only as a composer, but also as a critic under the tutelage of composer/writer Virgil Thomson. Harrison also worked at editing the scores of American composer Charles Ives and conducted the first performance of Ives’ Third Symphony (which won Ives the Pulitzer Prize). Harrison also published a study of the music of atonal composer Carl Ruggles. The influence both Ruggles and Schoenberg had on Harrison comes through in his opera Rapunzel and Symphony on G.

In 1953, Harrison moved back to California and then to rural Aptos, where he resided for the rest of his life. Despite his relative isolation from the music world, in the 1950s Harrison completed a remarkable set of works exploring new tunings and approaches to to- nality, including his Bitter Songs for just intonation or- chestra and chorus. His late work reflected his study of Asian and Japanese musical traditions.

PAUL HINDEMITH (1895-1963), a key represen- tative of the neoclassical school, is considered one of the greatest German composers of the 20th Century. He fled the Nazis (who banned his music) and was a professor of music at Yale from 1940 to 1953. A conductor, violinist, violist, pianist, and theorist, he also wrote several books on musical theory.

EDVARD HELSTED (1816-1900) composed Flower Festival in Genzano and Napoli, two of the most en- during works in the Danish ballet repertory. He was a violinist and conductor and collaborated with Au- gust Bournonville and his fellow composers of the day to create the music for many of the great chore- ographer’s ballets.

FRANZ LISZT (1811-1886), the Hungarian virtuoso pianist and composer, was born in what is now Raiding, Austria. In his youth, Liszt demonstrated a natural facility at the keyboard that placed him among the top performing prodigies of his day. He studied for a time with Czerny and Salieri in Vienna and later studied privately with Anton Reicha in Paris. As his career as a touring performer, conduc- tor, and teacher burgeoned, he began to devote an increasing amount of time to composition. Liszt is credited with the creation of the symphonic poem, a programmatic orchestral work that generally con- sists of a single movement, as well as the develop- ment of the thematic transformation technique. He also popularized many existing works by other composers through his transcriptions for piano, many of which he played himself.
HERMAN SEVERIN LOEVENSKJOLD (1815-1870). Baron Herman Severin Løvenskjold was born in Norway, but moved to Denmark with his family in 1829. His musical talent was discovered early and he studied in Vienna, Leipzig, and St. Petersburg. From 1851 he was court organist at the Christiansborg Castle Church in Copenhagen, a church frequently attended by members of the Royal Danish family. Besides his well-known score for La Sympathie, composed when he was barely out of his teens, he wrote an opera in 1856 called Turandot (not to be confused with Puccini’s 1926 opera) and a number of Romantic works for the Danish theater, including music for the ballet, for plays, and several piano and chamber pieces. Independently wealthy, he composed mostly for his own pleasure.

HANS CHRISTIAN LUMBYE (1810-1874), composer of La Venetiana, also served as music director of Copenhagen’s Tivoli Gardens from 1843 until 1872, establishing musical traditions that are honored to this day.

FELIX MENDELSSOHN (1809-1847) was a German composer of the Romantic era. Like Mozart, Mendelssohn was a child prodigy who excelled in every aspect of music; he was one of the finest pianists of his time, as well as an excellent conductor. Mendelssohn was active as a composer, conductor, pianist, teacher, and founder of music festivals. He composed works of all types: symphonies, piano music, lieder, choral music, oratorios, and chamber music.

MODEST MUSSORGSKY (1839-1881) was born in Karevo, Russia. Mussorgsky was a member of The Five (along with Aleksandr Borodin, Mily Balakirev, Nikolay Rimsky-Korsakov, and César Cui), a group of composers (along with Aleksandr Borodin, Mily Balakirev, Nikolay Rimsky-Korsakov, and César Cui), a group of Russian composers who aimed to create a nationalist school of Russian music. Mussorgsky began studying piano at the age of six with his mother, a trained pianist, and at 10 began studying at the Petitschule in St. Petersburg. A military officer and later a civil servant, he was largely self-taught in composition.

ARVO PÄRT was born in Estonia in 1935. He was at the forefront of developing new methods of composition in Estonia in the early 1960s. The technique he invented and to which he has remained loyal practically without exception is tintinnabuli (from the Latin, little bells). “I have discovered that it is enough when a single note is beautifully played,” he has said. “This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements—with one voice, two voices. I build with primitive materials—with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it tintinnabulation.” In May 2003, Mr. Pärt received the Contemporary Music Award at the Classical Brit Awards ceremony in London. The Rakhvare Arvo Pärt Festival 2005 took place in several Estonian towns to honor the composer on his 70th birthday. In response to the 2006 murder of Russian journalist Anna Politkovskaya in Moscow, Mr. Pärt declared that all of his works performed in 2006-07 would commemorate the victims. In 2007, Christopher Wheeldon choreographed Elsinore to a score by Mr. Pärt for the Bolshoi Ballet.

ASTOR PIAZZOLLA (1921-1992) was born in Argentina and moved to New York as a child, where he learned to play the bandoneon (similar to the accordion). He studied in Paris with Nadia Boulanger, who encouraged him to develop his own native music. As founder of the Quinteto Tango Nuevo, he incorporated classical and jazz elements into an avant-garde tango style. He was an innovative instrumentalist and arranger and also composed for opera, theater, and film. Piazzolla successfully brought the bandoneon and tango music from Buenos Aires dance halls and nightclubs to the international concert stage.

S. HOLGER PAULLI (1810-1891), composer of Napoli (1842), was a conductor and violinist. He conducted the ballet’s music rehearsals of the Royal Orchestra beginning in 1842, becoming the orchestra’s leader in 1849. He was a close collaborator of August Bournonville, composing music for more than 10 of his ballets. Many of these are still in the Royal Danish repertoire, including Konservatoriet and Napoli, which was composed in collaboration with Helsted, Lumbye, and Qade.

ANDRÉ PREVIN (b. 1929) left his native Germany in 1938 to live in Paris and to subsequently settle in Los Angeles in 1940. His early career of arranging orchestral film scores at MGM quickly led to conducting engagements of symphonic repertory and on to an international career as Music Director of such orchestras as London, Los Angeles, Oslo, and Pittsburgh. In the 1960s, he concentrated increasingly on compositions for the concert hall and opera. His own richly lyrical style underscores his love of the late Romantic and early 20th-century masterpieces of which his interpretations as conductor are internationally renowned.

ROBERT PRINCE (1929-2007) wrote the music for two ballets for Jerome Robbins’ dance company Ballets: U.S.A.: N.Y. Export: Opus Jazz (1958) and Events (1961). Prince also wrote incidental music for the play Oh Dad, Poor Dad, Mama’s Hung You In The Closet and Im Feeling So Sad, which Robbins directed off-Broadway in 1961. Prince went on to compose and arrange the music for several musicals, including Something More! (1964), Half a Sixpence (1965), and The Office (1966).

SERGEI PROKOFIEV (1891-1953) was a leading Soviet composer and brilliant pianist. He left Russia in 1918 and lived in Germany and Paris for the next 16 years, with frequent trips to America for concert appearances. In 1934, he settled in Moscow and composed prolifically until his death. Among his best known works are the ballet scores Romeo and Juliet, Cinderella, and The Prodigal Son; the opera Love for Three Oranges; the children’s classic Peter and the Wolf; the film score and cantata for Alexander Nevsky; and the Classical Symphony.

SERGEI RACHMANINOFF (1873-1943), a Russian composer, conductor, and pianist, studied at the St. Petersburg and Moscow conservatories. His distinctive musical style is characterized by richness of melody, harmony, and texture, a particular flair for vocal music, and sensitivity to Russian poetry. His Second Piano Concerto (1900-01) brought him international fame, and it is still one of the most performed orchestral works. After the Revolution of 1917, he made his home in America, where he gave regular concerts and recitals to support himself and his family. His extensive gramophone recordings preserve his own expressive piano style. He died at his home in Beverly Hills, California.

MAURICE RAVEL (1875-1937) was born in the French Basque town of Ciboure. His family moved to Paris and encouraged him to take piano lessons. At 14 he was admitted to the Paris Conservatory, where he studied with Fauré, who became his principal teacher of composition. His ballet scores include Pavane pour une Infante Défunte, Jeux d’Eau, Boléro, Daphnis et Chloé, Ma Mère l’Oye, and a ballet-opera, L’Enfant et les Sortilèges.

MAX RICHTER (b. 1966) is an award-winning British composer whose work includes concert music, film scoring, and a series of acclaimed solo albums. Working with a variety of collaborators including Tilda Swinton, Robert Wyatt, Future Sound of London, and Roni Size, Mr. Richter’s work explores the meeting points of many contemporary artistic languages, and, as might be expected from a student of Luciano Berio, his work embraces a wide range of influences. Recent projects include the ballet Infra for Wayne McGregor at The Royal Ballet, with choreography by Julian Opie, the award-winning score to An Olman’s Waltz with Bashir, and the music installation The Anthropocene, with Darren Almond at White Cube. Mr. Richter’s music has formed the basis of numerous dance works, including pieces by Lucinda Childs, NDT, Ballet du Rhin, American Ballet Theatre, Dresden Semper Oper, The Dutch National Ballet, and Norwegian National Ballet, among many others, while film makers using his work include Martin Scorsese’s Shutter island. Recent commissions include the opera SUM, based on David Eagleman’s acclaimed book, premiered at The Royal Opera House, London, and Mercy commissioned by Hilary Hahn. Other projects include Vivaldi Recomposed for Deutsche Grammophon, recorded by British violinist Daniel Hope and the Konzerthaus Orchester, Berlin, as well as a variety of other recording and film projects.
VITTORIO RIETI (1898-1991) was born in Alexandria, Egypt, and was educated in Milan and Rome. He composed the music for the ballets Barabau and Le Bal for Diaghilev’s Ballets Russes, both choreographed by Balanchine. He composed operas and orchestral and other instrumental works in the neoclassical style. He came to the United States in 1940 and collaborated with Balanchine on a number of ballets, including Waltz Academy for Ballet Theatre, Night Shadows (now called La Sonnambula) for Ballet Russe de Monte Carlo, The Triumph of Bacchus and Ariadne for Ballet Society, and Native Dancers for New York City Ballet.

DMITRI SHOSTAKOVICH (1906-1975) studied at the Leningrad Conservatory where his work was encouraged by Glazounov, the Conservatory’s principal. During his career, he fell in and out of favor with the Soviet government. His creative development was often determined by political events in the Soviet Union. Shostakovich’s 1926 graduation piece, The First Symphony, catapulted him to prominence. During the next decade, he composed a satirical opera, The Nose (based on a story by Gogol), three full-length ballets, and the first of many film scores. Shostakovich, whose work was influenced by Gustav Mahler and César Franck, wrote 15 symphonies (several of them with epic themes relating to the Russian Revolution and World War II), concertos, quartets, operas, and patriotic cantatas.

SUFJAN STEVENS (b. 1975) mixes autobiography, religious fantasy, and regional history to create folk songs of grand proportions. A preoccupation with epic concepts has motivated two state records (Michigan and Illinois), an electronic album for the animals of the Chinese zodiac (Enjoy Your Rabbit), a five-disc Christmas box set (Songs for Christmas), and a programmatic tone poem with film accompaniment for The Brooklyn-Queens Expressway, a large-scale ensemble piece commissioned by BAM in 2007. Mr. Stevens released two albums in 2010: a generous EP (All Delighted People) and the full-length The Age of Adz, a collection of songs partly inspired by the outsider artist Royal Robertson. Born in Detroit and raised in the upper reaches of Northern Michigan, Mr. Stevens attended Hope College, in Holland, Michigan, and the masters program for writers at the New School for Social Research. He currently lives in Brooklyn, NY.

IGOR STRAVINSKY (1882-1971), born in Russia, is acknowledged as one of the great composers of the 20th Century. His work encompassed styles as diverse as romanticism, neoclassicism, and serialism. Ballets to Stravinsky’s music done for Diaghilev’s Ballets Russes include The Firebird, Petrushka, The Rite of Spring, and Apollo. His music has been used in over 30 ballets originating with New York City Ballet since 1948, including Danses Concertantes, Orpheus, The Cage, Agon, Monumentum pro Gesualdo, Rubies, Symphony in Three Movements, Stravinsky Violin Concerto, Concerto for Two Solo Pianos, Suite from L’Histoire du Soldat, Concertino, and Jeu de Cartes.

PETER ILYITCH TSCHAIKOVSKY (1840-1893) studied at the Conservatory in St. Petersburg, where Balanchine later studied piano in addition to dance. Tschaikovsky is one of the most popular and influential of all Romantic composers. His work is expressive, melodic, and grand in scale, with rich orchestrations. His output was prodigious and included chamber works, symphonies, concerti for various instruments, operas, and works for the piano. His creations for the ballet, composed in close partnership with Marius Petipa, are Swan Lake, The Nutcracker, and The Sleeping Beauty.

ANTONIO VIVALDI (1678-1741), one of the foremost Baroque composers, was born in Venice and died in Vienna. His unique musical language is evident in the variety of form, scoring, and imaginative conception in the more than 500 concerti that he composed. A creator of orchestral program music, Vivaldi made contributions to musical style, violin technique, and orchestration.

RON WASSERMAN (b. 1961), whose tonal and accessible music is influenced by a wide range of styles, retains a special affinity for writing music for the dance. In January 2005, Mr. Wasserman arranged several Astor Piazzolla tangos to accompany the new production of Peter Martins’ reworked ballet, Todo Buenos Aires. In July of that same year, he received his first orchestral commission from New York City Ballet to compose a short introductory fanfare celebrating the 40 year residence of the company the new production of Peter Martins’ reworked ballet, Todo Buenos Aires. In July of that same year, he received his first orchestral commission from New York City Ballet to compose a short introductory fanfare celebrating the 40 year residence of the Saratoga Performing Art Center that summer. He also wrote pieces for violin and piano to accompany various New York City Ballet educational programs, one of which involved Christopher Wheeldon extemporaneously choreographing short dances for children called onstage from the audience. Mr. Wasserman also serves as Principal Bass of the New York City Ballet Orchestra.

CHRISTOPH WILIBALD GLUCK (1714-1787) wrote more than 100 operas. His most important contribution was as a reformer of the florid, ornate, baroque style of the conventional opera of his time. In 1773 Gluck wrote, “Always as simple and natural as I can make it, my music strives toward the utmost expressiveness and seeks to reinforce the meaning of the underlying poetry. It is for this reason that I do not use those trills, coloraturas, and cadences that Italians employ so abundantly.”

ANTON VON WEBERN (1883-1945), an Austrian, was part of the neoclassical movement in music. He was a musical scholar who adopted and extended Schoenberg’s 12-tone method of composing music, which meant basing a composition on a row made up of the 12 chromatic scale notes, arranged so that no note was repeated within the row. Webern became more and more rigorous in his attempt to compress and simplify his own style.

DINAH WASHINGTON (1924-1963) was an American singer and pianist. Though known primarily as a Jazz vocalist she performed and recorded in a wide variety of styles including Blues, R&B, and pop music. She sang with Lionel Hampton’s band in the 1940’s and worked with many of the leading jazz musicians of the time. Washington was well known for singing torch songs, appeared at jazz festivals, had frequent gigs at Birdland, and sang with Count Basie and Duke Ellington. She was inducted into the Rock and Roll Hall of Fame in 1993.
The Choreographers

**GEORGE BALANCHINE** (1904-1983) is regarded as one of the foremost ballet choreographers and one of the great artists of the 20th Century. His influence in the worlds of ballet, music, and modernism is immense, and he had a great and lasting impact on New York’s cultural scene during a particularly creative period of the city’s history.

The son of a composer, Balanchine began studying the piano at the age of five, then studied at the Imperial Ballet School in St. Petersburg from 1912 to 1921. He continued his education with three years at the state’s Conservatory of Music, where he studied piano and musical theory, including composition, harmony, and counterpoint.

Balanchine made his dancing debut at the age of 10 as a pupil in the Maryinsky Theatre Ballet Company, production of The Sleeping Beauty. He joined the company’s corps de ballet at age 17 and also staged one work, Enigmas.

In the summer of 1924, Balanchine – along with Tamara Geva, Alexandra Danilova, and Nicholas Ermov – left the newly formed Soviet Union for a tour of Western Europe. All four dancers were invited by impresario Sergei Diaghilev to join his Ballets Russes in Paris. After watching Balanchine stage a new version of the Stravinsky ballet Le Chant de Rossignol, Diaghilev hired him as ballet master to replace Bronislava Nijinska. Balanchine served as ballet master with Ballets Russes until the company was dissolved following Diaghilev’s death in 1929. After that, he spent the next few years on a variety of projects that took him all over Europe, then returned to Paris to form his own company, Les Ballets 1933. It was then that he met American dance connoisseur Lincoln Kirstein.

Kirstein’s great passion for the contemporary arts included the dream to establish an American ballet school and an American ballet company that would rival those of Europe. He persuaded Balanchine to come to the United States and help him fulfill this dream, and in 1934, the pair founded the School of American Ballet. The first original ballet Balanchine choreographed in this country—Serenade, set to music by Tchaikovsky—was created for dancers from the School and had its world premiere outdoors on the estate of Kirstein’s friend, Edward Warburg, near White Plains, New York.

The School remains in operation to this day, training students for companies throughout the United States and the world, but the first ballet companies founded by Balanchine and Kirstein were not as long-lived. American Ballet, Ballet Caravan, and American Ballet Caravan came and went in the years between 1936 and 1940. In 1946, following World War II, Balanchine and Kirstein joined forces again to form Ballet Society, a company which introduced New York subscription-only audiences over the next two years to such new Balanchine works as The Four Temperaments (1946), Stravinsky’s Renard (1947), and Orpheus (1948). Morton Baum, chairman of the City Center of Music and Drama, was so impressed by a performance of Orpheus that he invited Ballet Society to join City Center, but with a new name. On October 11, 1948, New York City Ballet was born, dancing an all-Balanchine program consisting of Concerto Barocco, Orpheus, and Symphony in C.

Balanchine served as ballet master for New York City Ballet from that year until his death in 1983. An authoritative catalogue of his works lists 425 works created from 1920 to 1962, and many of these continue to be danced today.

**AUGUST BOURNONVILLE** (1805-1879) was a Danish ballet master and choreographer. He was the son of Antoine Bournonville, a dancer and choreographer trained under the French choreographer Jean Georges Noverre, and the nephew of Julie Alix de la Fay, née Bournonville, of the Royal Swedish Ballet.

Bournonville was born in Copenhagen, Denmark, where his father had settled. He studied under the Italian choreographer Vincenzo Galeotti at the Royal Danish Ballet, Copenhagen, and under French dancer Auguste Vestris in Paris, France. Following studies in Paris as a young man, Bournonville became solo dancer at the Royal Danish Ballet in Copenhagen. From 1830 to 1877 he was choreographer for the Royal Danish Ballet, for which he created more than 50 ballets admired for their exuberance, lightness, and beauty. He created a unique style in ballet known as the Bournonville School, which, although influenced from the Paris ballet, is entirely his own. He had a flair for making brilliant enchainements (groups of steps) out of the basic steps. As a choreographer, he created a number of ballets with varied settings that range from Denmark to Italy, Russia to South America. A limited number of these works have survived.

Bournonville’s work became known outside Denmark only after World War II. Since 1950, the Royal Danish Ballet has made prolonged tours abroad, including to the United States, where the Company performed his ballets.

Bournonville’s best-known ballets are La Sylphide (1836), Napoli (1842), Le Conservatoire (1849), The Kermesse in Bruges (1855), and A Folk Tale (1854).

**JEAN-PIERRE FROHLICH** was born in New York City and began his dance studies at the School of American Ballet. As a child, Frohlich danced the role of the Prince in George Balanchine’s The Nutcracker® four years in a row, and in 1965, Balanchine created a role for him in Don Quixote. In February 1972, while still a student at the school, he was chosen by Jerome Robbins for a part in the premiere of Watermill, and in May 1972, at the age of 17, Frohlich was invited by Balanchine to join New York City Ballet, just in time to participate in the historic Stravinsky Festival. Frohlich was promoted to soloist in 1973. During his dancing career, Frohlich performed a wide variety of featured roles in ballets choreographed by George Balanchine and Jerome Robbins. He also originated a principal role in Peter Martins’ Suite from L’Histoire du Soldat. In 1990, Frohlich became an Assistant Ballet Master for the Company. One of his primary responsibilities in this capacity was to assist Robbins in the staging of his ballets. In 2004, Frohlich became one of New York City Ballet’s Ballet Masters. Frohlich also serves as the Artistic Administrator for New York City Ballet MOVES. In addition to his work for New York City Ballet, Frohlich has staged ballets for the American Ballet Theatre, Australian Ballet, Ballet Frankfurt, National Ballet of Canada, Paris Opera Ballet, The Royal Ballet, and San Francisco Ballet. His works, 24 Preludes, Varied Trio (in four), Set of Five, and Om Shanti, have been presented at the School of American Ballet, New York City Ballet workshops, and New York City Ballet MOVES.
Danish-born Peter Martins (b. 1946), one of the greatest classical dancers of our time, has spent more than 40 years with New York City Ballet as dancer, choreographer, and ballet master. He has choreographed over 75 ballets, many of which are in New York City Ballet’s extensive repertory, alongside the works of Balanchine and Robbins. His dances are also in the repertory of the world’s great ballet companies. Mr. Martins is a champion of contemporary music and has choreographed to a wide range of composers from George Gershwin, John Adams, Michael Torke, and Wynton Marsalis to Tchaikovsky and Stravinsky. As Ballet Master in Chief of New York City Ballet, he is responsible for the ongoing operations of the Company and provides opportunities for emerging choreographers through the New York Choreographic Institute. He is also the Artistic Director and Chairman of the Faculty of the School of American Ballet. Mr. Martins has choreographed for Broadway and published his autobiography, Far From Denmark, in 1982. His works have also been featured on many television programs. Mr. Martins most recent works include the full-length production Romeo + Juliet and Grazioso (both premiered in 2007), Naive and Sentimental Music (2009), Mirage (2010), Ocean’s Kingdom (2011), and Mes Oiseaux (2012).

Justin Peck (b. 1987) was born in Washington D.C., and began his dance training in 2003 at the School of American Ballet, the official school of New York City Ballet, where he studied with Jock Soto, Peter Boal, and Paul Martins. In October 2006, Peck became an apprentice with NYCB, and he joined the Company as a member of the corps de ballet in June 2007. He was promoted to soloist in 2013. Since joining the Company, Peck has performed various featured roles in works by George Balanchine, Jerome Robbins, Peter Martins, and Benjamin Millepied. He began choreographing in 2009 and has since created Quintet (2009), Tales of a Chinese Zodiac (2010), In Creases (2011), and Mise En Place (2012) for the New York Choreographic Institute, A Teacup Plunge (2009) and Enjoy Your Rabbit (2010) for the Columbia University Ballet Collaborative; In Creases (2012), an elaboration of his 2011 work, Year of the Rabbit (2012), a collaboration with acclaimed singer/songwriter Sulajan Stevens, Paz de la Jolla (2013), Take-Offs and Landings (2013), and Everywhere We Go (2014) for New York City Ballet, Chutes and Ladders (2013)

Jerome Robbins (1918-1998) received world renown as a choreographer of ballets created for New York City Ballet, Ballets U.S.A., American Ballet Theatre, and other international companies. He received equal acclaim for his work as a director of musicals and plays for Broadway as well as a director of movies and television programs.

His career as a gifted ballet dancer developed with Ballet Theatre where he danced with special distinction the role of Petrovitchuka, and character roles in the works of Fokine, Tudor, Massine, Lichine, and de Mille. He created “Small House of Uncle Thomas” in The King and I (1951). His work continued with Two’s Company (1952), Pajama Game (1954, co-directed with Abbott), and Peter Pan (1954), which he directed and choreographed. In the same year, he also directed the opera The Tender Land by Aaron Copland. Two years after that, he directed and choreographed Bell’s Are Ringing (1956), followed by the historic West Side Story (1957), Gypsy (1959), and Fiddler on the Roof (1964). In 1988, he staged Jerome Robbins’ Broadway.


TROY SCHUMACHER was born in Atlanta, Georgia, and began studying ballet with Atlanta Ballet in 2000. In 2001, he began studying summer sessions at Chautauqua, where he worked with Jean-Pierre Bonnefous, Patricia McBride, and Violette Verdy. He became a full time student at the School of American Ballet (SAB), the official school of New York City Ballet, in the fall of 2002. In January 2005 he became an apprentice with NYCB and joined the Company as a member of the corps de ballet in December 2005.

Since joining NYC, Schumacher has danced featured roles in works by George Balanchine, Peter Martins, Alexei Ratmansky, Jerome Robbins, and Richard Tanner. He has originated corps roles in ballets by Peter Martins, Benjamin Millepied, Alexey Miroshnichenko, Liam Scarlett, and Christopher Wheeldon.

Schumacher also appeared in the film NY Export: Opus Jazz, a scripted adaptation of the Jerome Robbins ballet of the same name, which aired on PBS and won an Audience Award at the 2010 South by Southwest Film Festival.

As a freelance choreographer, Schumacher has made three works on the Atlanta Ballet’s Trainee program to music by Poulenc, Raft, and Schumann respectively. In spring of 2012, Schumacher was commissioned to create a duet in sneakers by the Metropolitan Opera’s management.

Schumacher is the recipient of the 2002 Jackson International Ballet Competition Award of Encouragement.

CHRISTOPHER WHEELDON (b. 1973, Yevoli, Somerset, England) began his ballet training when he was eight years old. He began studying at The Royal Ballet School at the age of 11. In 1991 he joined The Royal Ballet and won the Gold Medal at the Prix de Lausanne competition. In 1993, he was invited to become a member of New York City Ballet, where he was promoted to soloist in 1998. He began choreographing for NYCB with Slavonic Dances for the 1997 Diamond Project, and his Scènes de Ballet, a collaboration with artist Ian Falconer, was created for the School of American Ballet’s 1999 Workshop Performances and NYCB’s 50th anniversary season.

After creating Mercurial Manoeuvres for NYCB’s spring 2000 Diamond Project, Mr. Wheeldon retired from dancing to concentrate on his choreographic work. During the 2000–01 Season, he served as NYCB’s first-ever Artist in Residence, creating two ballets: Polyphonia, set to piano music by György Ligeti, and Variations Sériéuses, set to music by Felix Mendelssohn. In July 2001 he was named NYCB’s first Resident Choreographer, a position he held until 2008. His ballets for NYCB include Polyphonia (2001), Morphoses and Caroussel (A Dance) (2002), Carnival of the Animals and Liturgy (2003), After the Rain and An American in Paris (2005), Klavier (2006), The Nightingale and the Rose (2007), and Estancia (May 2010). His latest works for NYCB, DOV: Danse à Grande Vitesse (company premiere) and Les Carilons (world premiere), both premiered in the winter of 2012. His last ballets for NYCB were A Place for Us and Soirée Musicale, which both entered the repertory in 2013.

Mr. Wheeldon has also been in demand with other leading companies and has created such notable works as Continuum for San Francisco Ballet, Tryst, DOV: Danse à Grande Vitesse, and Electric Counterpoint for The Royal Ballet; a full-length Swan Lake (2004); and Misericors for the Bolshoi Ballet (2007). Outside the ballet world, he choreographed Dance of the Hours for the Metropolitan Opera’s production of Ponchielli’s La Gioconda (2006), as well as ballet sequences for the feature film Center Stage (2000) and a Broadway version of Sweet Smell of Success (2002).

Throughout his career, Mr. Wheeldon has been interested in working with other artists to provoke new dance directions. Among the composers who have written scores for him are James MacMillan, Bright Sheng, and Michael Nyman. He has also worked with such artists as Ian Falconer, James Buckhouse, and Jean-Marc Puissant; designers Adrienne Lobel and Narciso Rodriguez; the author and actor John Lithgow; and director Nicholas Hytner.

In 2007, Mr. Wheeldon founded Morphoses/ The Wheeldon Company with the goal of introducing a spirit of innovation to classical ballet by fostering collaboration among choreographers, dancers, visual artists, designers, composers, and others who can bring new life and perspective to the art form. Morphoses was launched at the Vail International Dance Festival in August of that year and performed at Sadler’s Wells in London in September and New York City Center in October. For the inaugural season, Mr. Wheeldon choreographed two new works: Fools’ Paradise and Prokofiev Pas de Deux. He served as the company’s Artistic Director until 2010.

In 2009 Mr. Wheeldon worked with Richard Eyre on a production of the opera Carmen at the Metropolitan Opera House in New York, and in 2010 his new version of The Sleeping Beauty had its premiere with The Royal Danish Ballet. His new full-length ballets Alice’s Adventures in Wonderland (February 2011) and The Winter’s Tale (April 2014) were created for The Royal Ballet and given their premiere at the Royal Opera House.

STANLEY WILLIAMS (1925-1997) Born in Chappel, England, Williams grew up in Copenhagen and entered the Royal Danish Ballet School at 9, joining the company in 1943. When an injury forced him to retire from the Royal Danish Ballet in 1950, Williams became a faculty member at the school, teaching there until 1963. He met George Balanchine in 1956 and began to teach at the School of American Ballet in 1960, joining the faculty in 1964. In 1965 he was named co-chairman of the faculty with Peter Martins. Williams gained worldwide fame as a teacher of male dancing, attracting leading professionals such as Rudolf Nureyev, Peter Martins, Edward Villella, and Mikhail Baryshnikov to his daily classes at SAB.

Mr. Williams was knighted by the King of Denmark in 1961 and received the Dance Magazine Award in 1981. He staged Bourrovonville Divertissements for New York City Ballet in 1981.
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