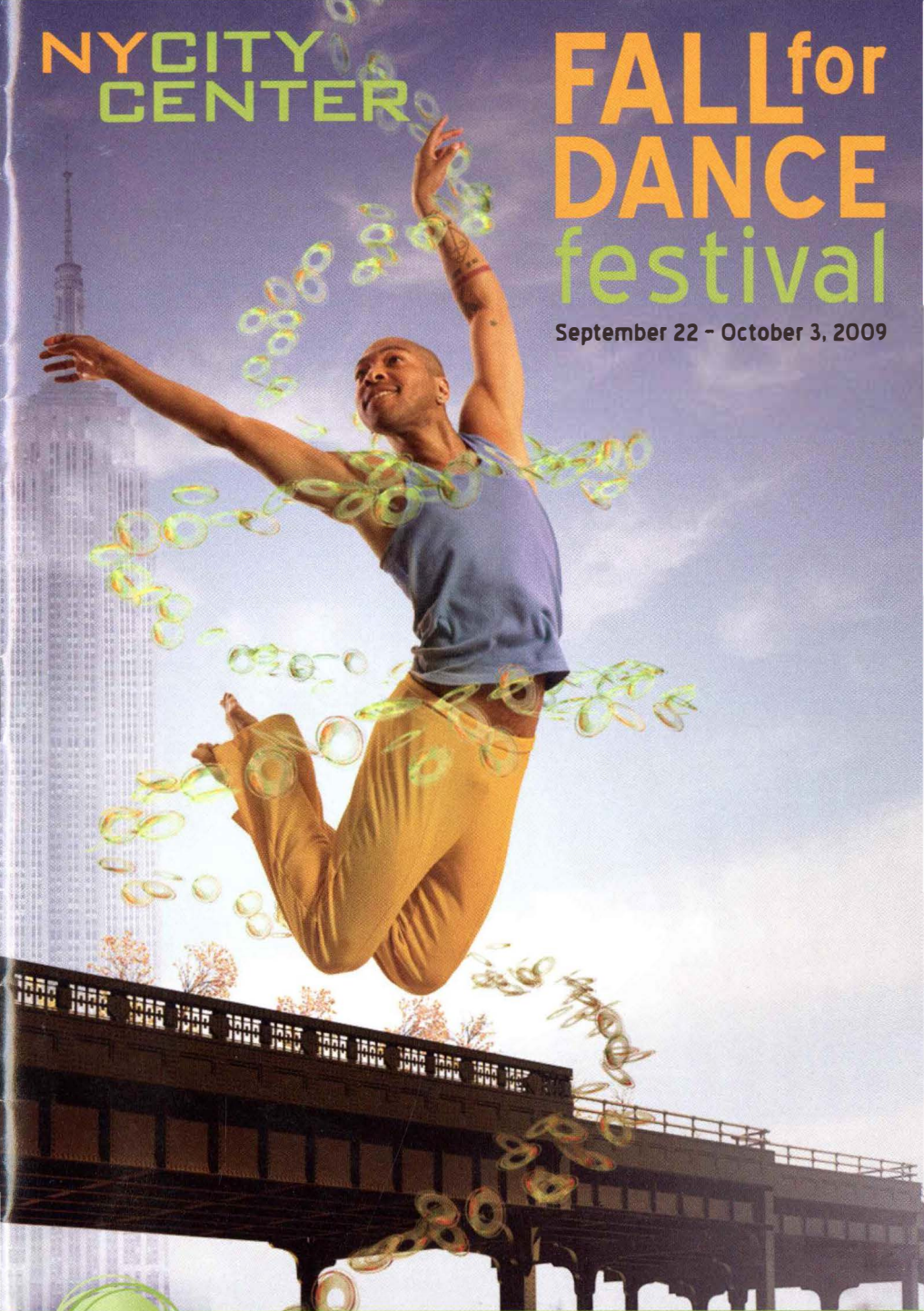


NYCITY
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FALL for DANCE festival

September 22 - October 3, 2009



NYCITY
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PLAYBILL®

Arlene Shuler, President & CEO
Mark Litvin, Sr. VP & Managing Director

The Australian Ballet	Les Grands Ballets Canadiens de Montréal
Alvin Ailey American Dance Theater	Mark Morris Dance Group
Ballet West	Martha Graham Dance Company
Basil Twist	Morphoses/The Wheeldon Company
Batsheva Dance Company	Monica Bill Barnes & Company
Boston Ballet	New York City Ballet
Dendy Dancetheater	Paul Taylor Dance Company
DanceBrazil	Sang Jijia
Diana Vishneva	Savion Glover & The OtherZ
Les Ballets Trockadero de Monte Carlo	Tangueros del Sur

Producer
Ellen Dennis

Artistic Advisor
Wendy Perron

Festival Lighting Director
Clifton Taylor

Festival Sound Supervisor
Leon Rothenberg

Major Support Provided By
Time Warner Inc.

Fall for Dance Endowment Donors
The Andrew W. Mellon Foundation
The Peter Jay Sharp Foundation
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Rockefeller Brothers Fund
The Fan Fox and Leslie R. Samuels Foundation, Inc.
Anonymous

Wednesday, September 30
Thursday, October 1

BALLET WEST

Adam Sklute, Artistic Director

Les Biches

Choreography by Bronislava Nijinska

Music by Francis Poulenc

Staged by Howard L. Sayette

Coached by Georgina Parkinson

Costumes and Scenery by Sandra Woodall

Original Designs by Marie Laurencin

Lighting by Michael Andrew Currey

Production and Stage Manager: Michael Andrew Currey

Premiere:

January 6, 1924

Ballet Russes

Monte Carlo

Ballet West Premiere:

March 27, 2009

Capitol Theatre

Salt Lake City, Utah

Set at an afternoon party in the south of France, *Les Biches* is a delightful 1920s satire where the women are the predators and the men are prey.

Performed by

The Hostess.....Kate Crews

Three Athletes.....Rex Tilton, Thomas Mattingly, Owen Gaj (9/30);

Christopher Sellars, Thomas Mattingly, Owen Gaj (10/1)

The Page Boy.....Romi Beppu (9/30); Katherine Lawrence (10/1)

Two GirlsArolyn Williams, Victoria Lock (9/30);

Megan Furse, Victoria Lock (10/1)

The Women.....Emily Adams, Silver Barkes, Annie Breneman, Katie Critchlow,

Allison DeBona, Megan Furse, Katherine Lawrence,

Elizabeth McGrath, Elizabeth Murphy, Jennifer Robinson,

Josey Silva, Kira Smith (9/30);

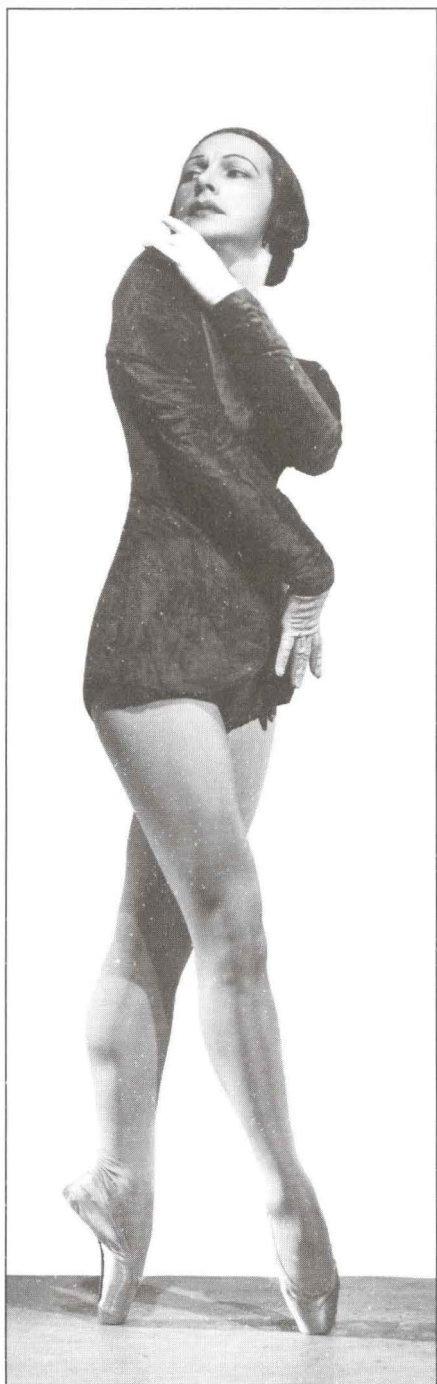
Emily Adams, Silver Barkes, Annie Breneman, Katie Critchlow,

Allison DeBona, Whitney Huell, Elizabeth McGrath, Elizabeth Murphy,

Jennifer Robinson, Josey Silva, Kira Smith, Arolyn Williams (10/1)

Costumes and scenery courtesy of Oakland Ballet

PAUSE



Notes on

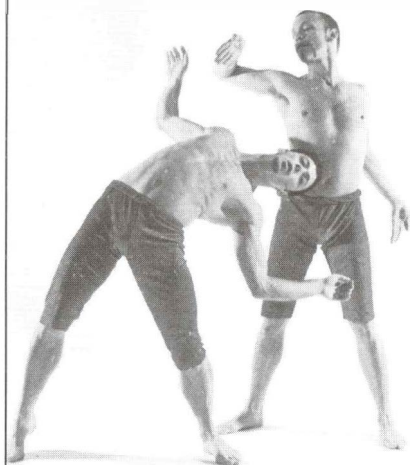
Les Biches

The title "les biches" – meaning "the darlings" and "the hinds" – appropriately describes the complexities of Bronislava Nijinska's chic and flirtatious satire of the 1920s French flapper scene. Diaghilev offered the great 20th century composer Francis Poulenc his first large-scale commission, in which he was to create a score for an atmospheric ballet, one which would emphasize mood rather than narrative. Thus the ballet, set at an afternoon party in a quintessential glamorous French beach house, was described by Poulenc as one "which you may see nothing at all or into which you may read the worst." It was an "ambiguous blend of innocence and corruption" which created an "atmosphere of wantonness" that was familiar to many French viewers. The stylized reflection of real life which emphasized subtext, innuendo and personal audience interpretation had never before been seen on the ballet stage. Furthermore, the featuring of provocative female characters and a collaboration with female costume and set designer Marie Laurencin made many regard *Les Biches* as one of the first feminist ballets.

Vera Nemchinova in *Les Biches*.

Photograph by Maurice Seymour, Chicago, for a revival in 1940
Jerome Robbins Dance Division,
The New York Public Library for the Performing Arts

Afternoon of the Faunes
Dendy Dancetheater
Photograph by Michael Wakefield



Notes on

Afternoon of a Faun / Afternoon of the Faunes

In 1912 Vaslav Nijinsky premiered his first choreographic endeavor with the Ballets Russes. *Afternoon of a Faun* was a provocative, revolutionary work which marked the true beginnings of modernism in dance. In his search to create a truly unique and new form of movement, Nijinsky drew upon his costume and set designer Leon Bakst's love of Greece to invent a type of dance which resembled a moving frieze based on Greek and Egyptian reliefs and vase paintings. The combination of its sexually explicit themes and its shocking new movement quality sparked an uproar among French dance critics as well as audiences of the time.

Having been inspired by several Diaghilev ballets from the early 20th century, Mark Dendy pays homage to Nijinsky's ballet with *Afternoon of the Faunes*. Expounding on the odd, eccentric animal movement of Nijinsky, Dendy has recreated the ballet for two men. He explores both the subject and object relationship as well as the ego and the id of the faun. The duet walks the tightrope between the madness and genius that was the tragedy of Nijinsky's life.



Vaslav Nijinsky as the Faun, Paris 1912.
Photograph by Adolf de Meyer.
Jerome Robbins Dance Division,
The New York Public Library for the Performing Arts

DENDY DANCETHEATER

Mark Dendy, Artistic Director

Afternoon of the Faunes (from *Dream Analysis*)

Choreography by Mark Dendy

Music by Claude Debussy

Costumes by Liz Prince

Lighting by David Ferri

Premiere:

July 14, 1996

American Dance Festival

Durham, NC

Afternoon of the Faunes was inspired by a section of Nijinsky's diary.
Expounding on Nijinsky's odd, eccentric animal movement,
Dendy recreates the ballet for two men.

"I run instead of walking. I run a lot because I feel strong. I have obedient muscles. I have an obedient brain. I dance more easily, and I have a big appetite. I ran and ran down the hill on which our house was standing. I ran and ran. I did not stumble. A mysterious force was driving me forward."

—from *The Diary of Vaslav Nijinsky*, Edited by Joan Acocella

Performed by:

Lonnie Poupard, Jr.

Alex Dean Speedie

Commissioned by the American Dance Festival

INTERMISSION

NEW YORK CITY BALLET
Peter Martins, Ballet Master in Chief

Four Bagatelles

Music by Ludwig van Beethoven
Choreography by Jerome Robbins
Costumes by Florence Klotz
Lighting by Ronald Bates

Premiere:
January 10, 1974
New York State Theater

Jerome Robbins' *Four Bagatelles*, initially created for a gala in May 1973, is set to a selection from Beethoven's bagatelles, or short piano pieces, which he published in three sets. Three of Robbins' choices are from *Seven Bagatelles* (Op. 33, Nos. 4, 5, and 2, in order of performance), the first set to be published, which included very early compositions. The fourth piece in the ballet is from *Six Bagatelles* (Op. 126, No. 4), which were among the composer's final works. Beethoven's bagatelles were extremely concise, but the best of them amply show the composer's ability to build complexity of structure and emotional texture. Robbins' *Four Bagatelles*, originally performed by Violette Verdy and Jean-Pierre Bonnefoux, uses the piano pieces to showcase spacious movement and quicksilver footwork within the traditional structure of a pas de deux.

Performed by:

Tiler Peck Gonzalo Garcia

Pianist
Nancy McDill

PAUSE

MARK MORRIS DANCE GROUP

Mark Morris, Artistic Director

Nancy Umanoff, Executive Director

Grand Duo

Choreography by Mark Morris

Music: *Grand Duo for Violin and Piano* (1988)

Staged by Matthew Rose

Costumes by Susan Ruddle

Wardrobe Supervisor: Katherine M. Patterson

Lighting by Michael Chybowski

Lighting Supervisor: Keri Thibodeau

Technical Director: Johan Henckens

Sound Supervisor: Jim Abdou

Premiere:

February 16, 1993

Fine Arts Center

University of Massachusetts

Amherst, MA

Performed by

Samuel Black Elisa Clark Rita Donahue Domingo Estrada Jr.
Lauren Grant John Heginbotham David Leventhal Bradon McDonald
Dallas McMurray Maile Okamura Noah Vinson Jenn Weddel
Julie Worden Michelle Yard

Musicians

Jesse Mills, Violin

Colin Fowler, Piano

This performance of the Mark Morris Dance Group is made possible by MetLife Foundation.

Upcoming performances:

February 23, 25-27, 2010

Brooklyn Academy of Music, Brooklyn, NY

www.mmdg.org

Additional Program Note for
MARK MORRIS DANCE GROUP

Grand Duo

Music by Lou Harrison, *Grand Duo for Violin and Piano* (1988)

WHO'S WHO IN THE FESTIVAL

BALLET WEST was founded in Salt Lake City in 1963 and boasts a rich and varied repertoire, elegant and versatile artists, and an American style and legacy that is as dynamic, expansive, and unexpected as the Rocky Mountain region it represents. Ballet West ranks among the top professional ballet companies in America. Since 2007, Artistic Director Adam Sklute has further energized and expanded Ballet West's repertoire with works by the most renowned choreographers of today and introduced historical masterpieces from the great Ballets Russes, while continuing to preserve Ballet West's classical legacy.

DENDY DANCETHEATER Mark Dendy Dance and Theater performed in New York and internationally from 1983–2000. Credits include *Dream Analysis*, *I'm going to my room to be cool now and I don't want to be disturbed*, *Preliminary Study for Depth: the upper half of high and low*. Broadway: *Taboo*, *The Pirate Queen*. Off-Broadway: *Jacques Brel is Alive and Well*, Lippa's *Wild Party* (Drama Desk nomination), *Camille Claudel*, *Pippin* (both Goodspeed), Radio City Rockettes in *Carnivale*, Julie Taymor's *The Magic Flute*, at the Met. His company recently performed at Lincoln Center Out of Doors, ADF, and was in residence at The Yard. www.dendydancetheater.com

MARK MORRIS DANCE GROUP, formed in 1980, tours extensively in the United States and throughout the world. In 1988 MMDG became the national dance company of Belgium and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the States in 1991 as one of the world's leading dance companies. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma; Indian composer Zakir Hussain; The Bad Plus; pianists Emanuel Ax, Garrick Ohlsson, and Yoko Nozaki; and with the English National Opera, among others, and otherwise tours with its own musicians, the MMDG Music Ensemble. In 2001 MMDG opened its first permanent U.S. home in Brooklyn, NY. In addition to

being a space for Morris and the dancers to work, the Mark Morris Dance Center houses rehearsal space for the dance community, outreach programs for local children and seniors, as well as a school offering affordable dance classes to students of all ages. For more information, visit www.mmdg.org.

NEW YORK CITY BALLET is one of the foremost dance companies in the world, with an unparalleled active repertory of more than 150 works-most of them created for NYCB-many of which are considered modern masterpieces. The Company was established in 1948 by choreographer George Balanchine and arts aficionado Lincoln Kirstein at the City Center of Music and Drama. In 1949, Jerome Robbins joined the Company as associate artistic director and, with Balanchine and many guest choreographers, created a varied repertory that grew each season. In 1964 NYCB moved to its current home at Lincoln Center's David H. Koch Theater, where it grew into one of the world's great dance companies. Now under the direction of Ballet Master in Chief Peter Martins, the Company is widely acknowledged for its enduring contributions to dance, and is committed to promoting creative excellence and nurturing a new generation of dancers and choreographers. For more information visit www.nycballet.com.

ELLEN DENNIS (*Producer*) is the Producer of New York City Center's *Fall for Dance Festival*. For two seasons, Ellen produced the Orange County Performing Arts Center's *Fall for Dance* in California. Ellen has produced and managed works internationally for artists including Mikhail Baryshnikov, Peter Brook, Diamanda Galas, Philip Glass, Andre Gregory, Steve Reich, Rwandan director Dorcy Rugamba, Twyla Tharp, and Robert Wilson; and for American Ballet Theatre, The Brooklyn Academy of Music, National Public Radio (Peabody Award winning Heat), and the Wiener Festwochen (the Vienna Festival). She was Executive Producer of the New York production of Peter Brook's *Tierno Bokar*. In early years, Ellen was Assistant to the Executive Producer for dance-on-screen works including the WNET/BBC

WHO'S WHO IN THE FESTIVAL

production of Twyla Tharp's *The Catherine Wheel* and Emmy Award-winning *Baryshnikov By Tharp*. She has been a consultant to the Australia Arts Council, Columbia University, the Guggenheim Museum and the Viennale (Vienna Film Festival). In Austria, Ellen created an ongoing arts program for unaccompanied minors at the Traiskirchen Refugee Camp, inspiring Vienna's Impulstanz festival and the Wiener Festwochen to inaugurate performing arts programs for asylum-seeking minors. In 2001 Ellen co-produced *Patriotic*, a film directed by Judy Dennis. After many years of collaboration, Ellen and her twin sister Judy formally join as Dennae Productions to produce performing arts projects worldwide. As resident artists this Fall at Baryshnikov Arts Center, they will begin work with Jules Feiffer to create a series of short dance films.

WENDY PERRON (*Artistic Advisor*) Editor in Chief of *Dance Magazine*, danced with the Trisha Brown Company in the 1970s, and has performed with many other choreographers. She choreographed more than 40 works for her own dance company and has created solos for Peter Boal and Martine van Hamel. She has taught dance at many colleges and studios in the U.S., Europe, and Russia, and was Associate Director of Jacob's Pillow in the early 1990s. She has written on dance for numerous publications and posts a blog at www.dancemagazine.com. Ms. Perron has served on many jury panels throughout the country.

CLIFTON TAYLOR (*Festival Lighting Director*) has created works for theater, dance, and opera companies around the world. His work has been seen at City Center for *Encores!*, the International Flamenco Festival, Lar Lubovitch Dance Company, and for the *Fall for Dance* Festival since its inception. Broadway design credits include: *Jay Johnson: The Two and Only* (Ovation Award, LA Drama Critics Circle nomination), *Frozen* (Lortel nomination), and *Hot Feet* (Henry Hewes nomination). His designs have been commissioned by leading-edge companies including American Ballet Theatre, the Tanglewood Music Center, and Opera de Lorraine et Nancy

(Chatelet Theater, Paris) among many other theater and ballet companies around the world.

LEON ROTHENBERG (*Festival Sound Supervisor*) Broadway: *Joe Turner's Come and Gone* (Tony nomination), *Impressionism*. As Associate: *South Pacific*, *The Coast of Utopia*, *Chita Rivera: The Dancer's Life*. Regional: *Year of Magical Thinking* (Music and Sound, Intiman Theater), *Her-ringbone* (La Jolla Playhouse, McCarter), *Land Of Dreams* (Kasser), *Wet* (REDCAT), *Pera Palas* (Boston Court), *Elegies: A Song Cycle* (Canon), *King Lear* (Dijon Festival), and many others. For Cirque du Soleil: *Wintuk*, *Kooza*. As Assistant: *LOVE*, *Cor-teo*, *Ka*. Leon has designed sound and music for several short films.

ARLENE SHULER (*New York City Center President & CEO*) began her arts administration career in Washington, DC where she served as Program Administrator of the Dance Program at the National Endowment for the Arts, consultant to the Federal Council on the Arts and Humanities and legislative assistant for the arts and humanities for Congressman Ted Weiss. Ms. Shuler returned to New York as Executive Director of Volunteer Lawyers for the Arts. In the field of philanthropy, she has served as Executive Director of The Howard Gilman Foundation, Deputy Director of the Wallace Funds, President of General Atlantic Partners Foundation, and Vice President of Atlantic Philanthropic Service Company. For 11 years Ms. Shuler worked at Lincoln Center for the Performing Arts where she was Vice President for Planning and Development, and then Senior Vice President of Planning and External Affairs. In June 2003 Ms. Shuler was named President & CEO of New York City Center, where she performed as a member of The Joffrey Ballet at the start of her career. Among her accomplishments since coming to this position, she conceived the acclaimed *Fall for Dance* Festival, which successfully premiered in September 2004. In recognition of her significant contributions to dance, Ms. Shuler was awarded the 2009 Capezio Dance Award. Ms. Shuler serves on the Board of the Rockefeller Brothers Fund, The George

WHO'S WHO IN THE FESTIVAL

Balanchine Foundation, and on the Advisory Board of the Trust for Mutual Understanding. She is also a member of the Bar of the State of New York.

MARK LITVIN (*New York City Center Sr. Vice President & Managing Director*) began his career driving a van full of equipment cross-country five times in four months as the stage manager of the Bella Lewitsky Dance Company. Knowing the performing arts had even more to offer, he moved to New York and started working as a lighting designer and stage manager. His lighting designs are still used today by many companies, most notably the Paul Taylor Dance Company with whom he toured internationally for five years. Other stops along the way to City Center: Technical Director for the American Dance Festival; Director of the Technical Assistance Project; Director of Finance and Administration, New York Foundation for the Arts; adjunct professor at NYU-Tisch School of the Arts; Managing Director, Public Theater. Mark happily arrived at New York City Center in 2001.

NEW YORK CITY CENTER has long been known and beloved by New York audiences not only as one of the City's preeminent performing art institutions but also as an accessible and welcoming venue for dance and theater. New York City Center produces the Tony-honored *Encores!* musical theater series, and is home to some of the country's leading dance companies, including Alvin Ailey American Dance Theater, American Ballet Theatre, Paul Taylor Dance Company, and Morphoses/The Wheeldon Company, as well as Manhattan Theatre Club, one of New York's leading theater companies. Continuing to fulfill its mission to make the arts accessible to the broadest possible audience, in 2004 New York City Center launched the acclaimed *Fall for Dance Festival*. In 2006 New York City Center formed partnerships with both London's Sadler's Wells Theatre to facilitate the exchange of innovative dance works, and with Carnegie Hall to work together on exciting new programming initiatives between the two neighboring institutions. In 2007 the *Encores! Summer Stars*

series was introduced with *Gypsy*, starring Patti LuPone, which subsequently enjoyed a successful run on Broadway, followed by the 2008 hit, *Damn Yankees*, and 2009's production of *The Wiz*. In 2008 New York City Center was awarded the Floria V. Lasky Award by The Jerome Robbins Foundation, for its tradition of championing the arts of theater and dance.

Information in "Who's Who in the Festival" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

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Lighting and PRG Audio; Video equipment by
New City Video; Automated Lighting Fixtures
courtesy of Clay Paky SPA and PRG Distribution.

SPECIAL THANKS

Darren DeVerna/PRG Lighting; Judy Dennis

ATPAM

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