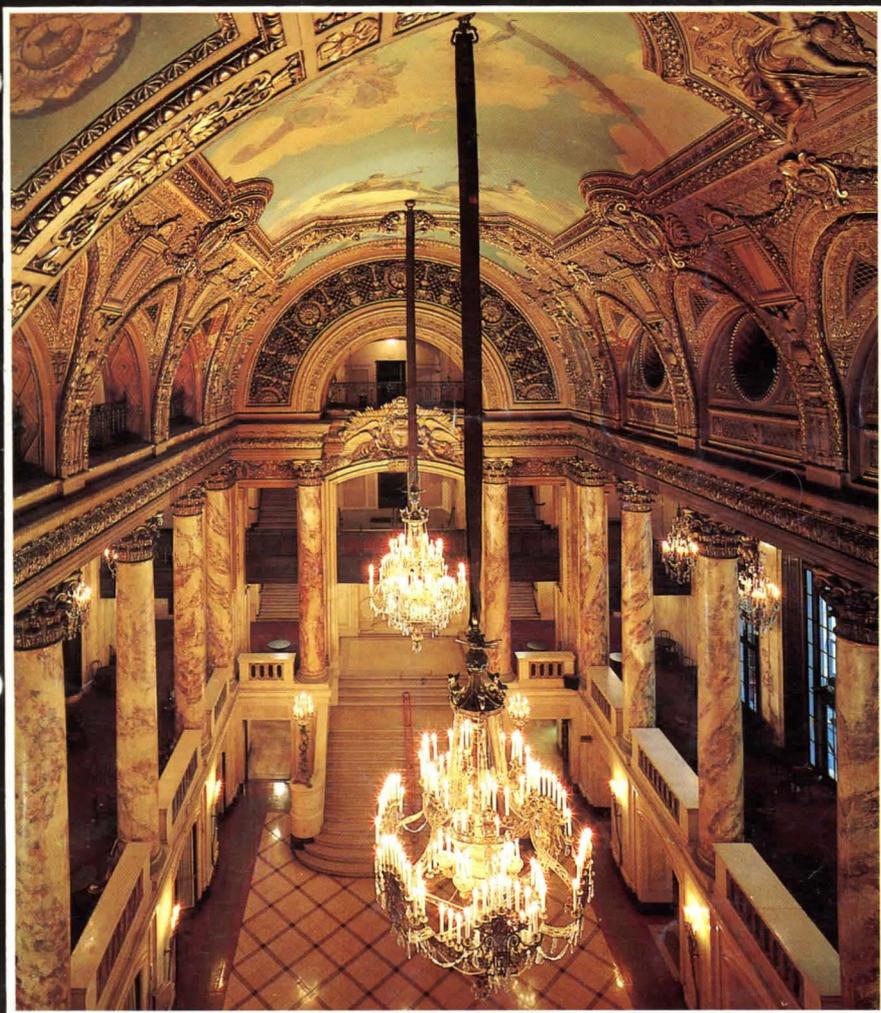

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THEATREBILL

THE BOSTON BALLET

Bruce Marks, Artistic Director
Bruce Wells, Associate Artistic Director

Elaine Bauer
Anamarie Sarazin
Frank Augustyn *

Marie-Christine Mouis
Laura Young
William Pizzuto

Leslie Jonas
Pamela Royal

Dierdre Myles
Devon Carney
Christian Zimmermann

Lori Nowak
Richard Dickinson

Corinne Deveney
Kristen Manning
Denise Pons
Susan Williams
Christopher Adams
Arthur Leeth
Alexander Van Alstyne

Loretta Dodd
Gayle Maronek
Kyra Strasberg
Susanna Vennerbeck
Karl Condon
Charles Pope
Andrew Ward

Natasha Mac Aller
Sherri Peacock
Darece Wallace
Carolyn Yatska
Victor LaCasse
Roy Reid
Vadim Strukov
Stewart Yaros

Music Director
Ottavio de Rosa

Principal Conductor
Myron Romanul

Regisseur and Ballet Master
James Capp

Ballet Mistress
Anna-Marie Holmes

E. Virginia Williams, Founder

Boston Ballet is supported by the National Arts Stabilization Fund in conjunction with the Greater Boston Arts Fund; the National Endowment for the Arts (a federal agency); the Massachusetts Council on the Arts and Humanities, a state agency whose funds are recommended by the Governor and the Legislature; the Massachusetts Arts Lottery as administered by the City of Boston; the Bradley C. Higgins Ballet Endowment; the E. Virginia Williams Endowment Fund; and the Boston Ballet Endowment.

Program and cast subject to change without notice.

Lighting systems by  Productions.

*By special arrangement with the National Ballet of Canada.

Susanna Vennerbeck is a recipient of a Princess Grace Foundation Fellowship.

MENDELSSOHN: VIOLIN CONCERTO

*Music by Felix Mendelssohn
Choreography by Bruce Wells
Costume Design by Paul Rhode
Lighting Design by Craig Miller
Violin Solo: Alexander Romanul
For the Memory of My Mother*

First Movement

LORI NOWAK (Feb. 5, 7, 8eve); ELAINE BAUER (Feb. 6, 8mat, 9)

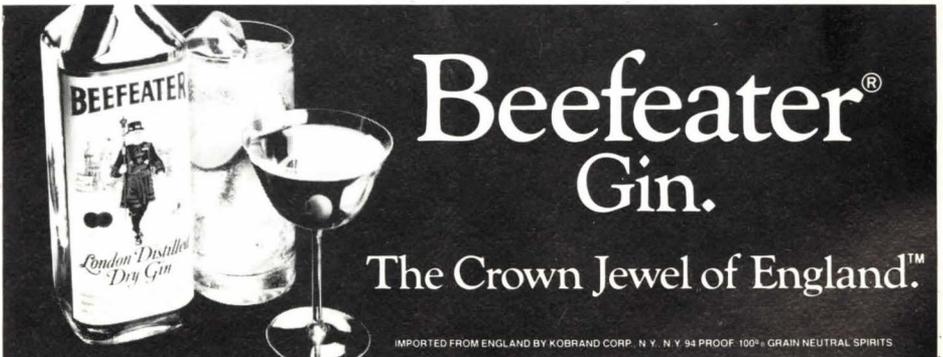
Second Movement

LAURA YOUNG and WILLIAM PIZZUTO (Feb. 5, 7, 8eve)
LESLIE JONAS and DEVON CARNEY (Feb. 6, 8mat, 9)

Third Movement

LESLIE JONAS and DEVON CARNEY (Feb. 5, 7, 8eve)
DIERDRE MYLES and CHRISTIAN ZIMMERMANN (Feb. 6, 8mat, 9)
Dierdre Myles and Christian Zimmermann; Denise Pons and Stewart Yaros
(Feb. 5, 7, 8eve)
Susanna Vennerbeck and Vadim Strukov; Natasha Mac Aller and Stewart Yaros
(Feb. 6, 8mat, 9)
Christopher Adams, Arthur Leeth, Roy Reid, Vadim Strukov or Charles Pope,
Alexander Van Alstyne, Andrew Ward
Pamela Royal, Loretta Dodd, Sherri Peacock, Gayle Maronek, Susan Williams, Carolyn Yatska
Mendelssohn: Violin Concerto in E minor

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LE CORSAIRE PAS DE DEUX

Choreography by Marius Petipa

Music by Riccardo Drigo

Staged by Anna Marie Holmes

Lighting Design by Craig Miller

MARIE-CHRISTINE MOUIS and FRANK AUGUSTYN (Feb. 5, 7, 8eve)

LAURA YOUNG and WILLIAM PIZZUTO (Feb. 6, 8mat, 9)

PAUSE

LARK ASCENDING

Choreography by Bruce Marks

Music by Ralph Vaughan Williams

Costume Design by Paul Plesh

Lighting Design by Craig Miller

Violin Solo: Alexander Romanul

ELAINE BAUER (Feb. 5, 7, 8eve) MARIE-CHRISTINE MOUIS (Feb. 6, 8mat, 9)

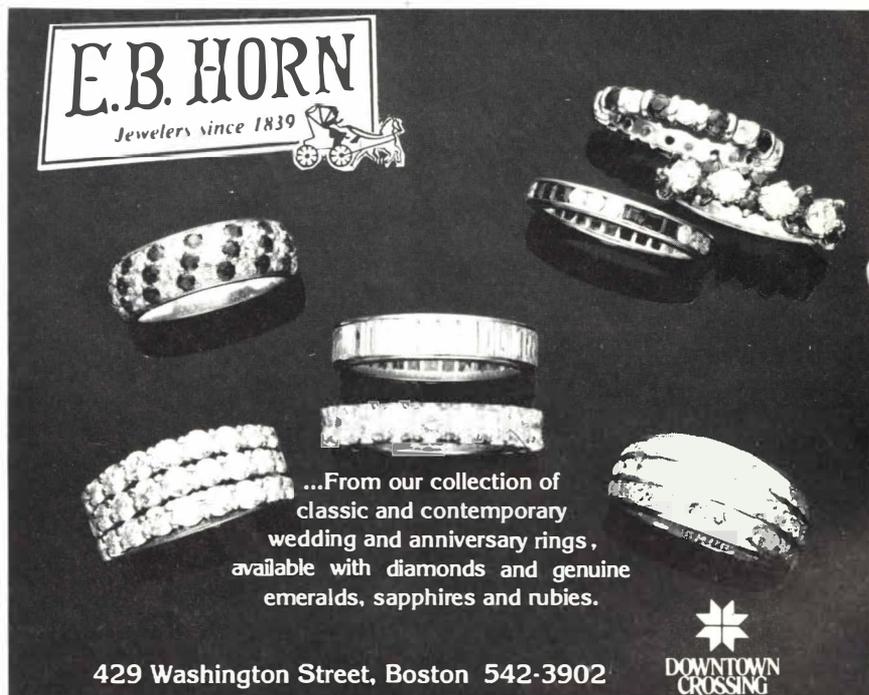
CHRISTOPHER ADAMS, VICTOR LACASSE, ROY REID,

ANDREW WARD, STEWART YAROS

Vaughan Williams' *The Lark Ascending* is used by arrangement with
Oxford University Press.

INTERMISSION

(continued on p. 11)



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DOWNTOWN CROSSING

MORT SUBITE

Choreography by Mark Morris
Assistant to Mark Morris: Tina Fehlandt
Music by Francis Poulenc
Costume Design by Mark Morris
Lighting Design by Craig Miller
Organ Solo: James David Christie

CHRISTOPHER ADAMS, ELAINE BAUER, DEVON CARNEY, LESLIE JONAS, VICTOR LACASSE, MARIE-CHRISTINE MOUIS, WILLIAM PIZZUTO, DENISE PONS, ANAMARIE SARAZIN, ANDREW WARD, SUSAN WILLIAMS, STEWART YAROS, CHRISTIAN ZIMMERMANN

DIERDRE MYLES, KYRA STRASBERG, ALEXANDER VAN ALSTYNE
(Feb. 5, 6, 7)

CORINNE DEVENEY, SHERRI PEACOCK, CHARLES POPE (Feb. 8, 9)

Poulenc's Concerto in G minor for Organ, Strings and Tympani used by arrangement with G. Schirmer, Inc., U.S. agent for Edition Salabert, Paris.

This work is made possible in part by a grant from the National Choreography Project, a pilot program funded by the Rockefeller Foundation, Exxon Corporation and the National Endowment for the Arts and administered by Pentacle.

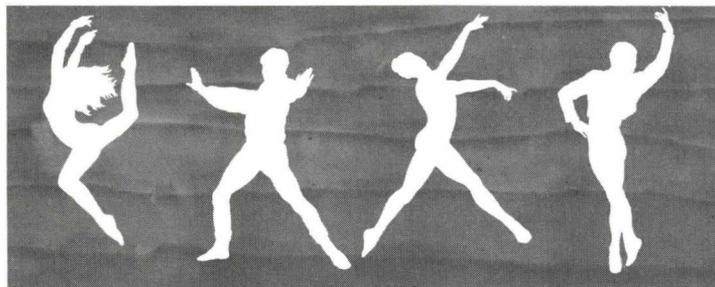
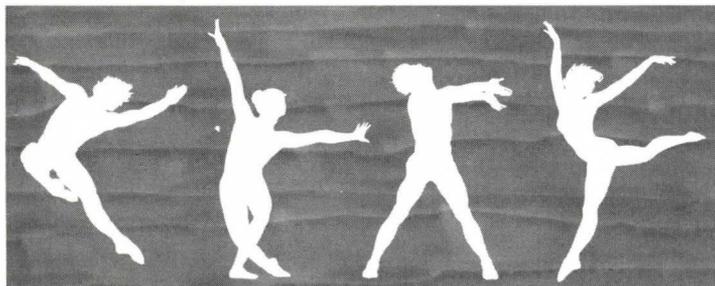
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Milton Myers with Philadanco • Robby Barnett & Jonathan Wolken with the Hartford Ballet
Charles Moulton with the North Carolina Dance Theater • Molissa Fenley with the Ohio Ballet
Eiko & Koma with CoDanceCo • Ohad Naharin with the Pittsburgh Ballet
Ulysses Dove with the Dayton Contemporary Dance Company



Funded by Exxon, The Rockefeller Foundation and
The National Endowment for the Arts. Administered by Pentacle.

Principal Dancers



FRANK AUGUSTYN: Principal (since 1984); Joined BBC: 1984; Other affiliation: National Ballet of Canada; Previous affiliations: Berlin Ballet, Rome Opera Ballet, Dutch National Ballet, Bolshoi Ballet.



ELAINE BAUER: Principal (since 1974); Joined BBC: 1971; Birthplace: Indianapolis, Indiana.
Photo: Paul Parks.



MARIE-CHRISTINE MOUIS: Principal (since 1981); Joined BBC: 1981; Previous affiliations: Paris Opera Ballet; Birthplace: Canada.
Photo: Jean Renard



WILLIAM PIZZUTO: Principal (since 1985); Joined BBC: 1985; Previous affiliations: Chicago City Ballet, Houston Ballet, Ballet West; Birthplace: Tampa, Florida.
Photo: Jean Renard.



ANAMARIE SARAZIN: Principal (since 1968); Joined BBC: 1967; Previous affiliations: American Festival Ballet; Birthplace: North Attleboro, Mass.



LAURA YOUNG: Principal (since 1965); Joined BBC: 1963; Birthplace: Cohasset, Mass.
Photo: Paul Parks.

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"When the name tells you everything
need we say more"

(continued from p. 14)

role of Medora became a favorite with a long line of ballerinas, among them Julie Sedova, Anna Pavlova, and Tamara Karsavina.

Based on the poem "The Corsair" by Lord Byron, the ballet deals with the love of the pirate Conrad for a young Greek girl, Medora, sold into slavery. They all survive a shipwreck and a series of misfortunes and live happily ever after. The pas de deux for Medora and Conrad is one of the most spectacular in the entire classic repertoire. It was a sensation when Alla Sizova and Yuri Soloviev danced it during the Kirov Ballet's first U.S. season in 1961. Margot Fonteyn and Rudolf Nureyev also danced a highly successful version, introducing the work to London at the Royal Opera House in 1962.

Anna Marie Holmes learned *Le Corsaire pas de deux* in Leningrad from Natalia Dudinskaya and Alexander Pushkin of The Kirov Ballet and performed it in over 32 countries. She was later coached by Tamara Karsavina, one of the first ballerinas to perform the role of Medora.

**POULENC'S CONCERTO IN
G MINOR FOR ORGAN,
STRINGS and TYMPANI**

Francis Poulenc, like his contemporaries, Honneger and Milhaud, was a member of the revolutionary Parisian group known as "Les Six." Their goal was to break the rule of Impressionism, as they stressed forthrightness and brevity, recognizing the use of musical idioms such as jazz.

In his compositions, Poulenc adhered to tonality and a singable melody. His musical credo ran the gamut from caprice to romantic ardor. He was modern in the character of his melody, in the spice of his harmonic foundation and in the fleet and often witty motion of his rhythm.

Poulenc composed the *Concerto in G minor for Organ, Strings and Tympani* between April and August of 1938. When it was completed, he dedicated it to the Princess Edmond de Polignac, a patroness. The concerto was first heard

triumph. That's great news for American ballet in general and The Boston Ballet in particular," says *The Globe's* Christine Temin.

BRUCE WELLS. Noted for his international choreographic talent, Associate Artistic Director Bruce Wells began his career in his native Tacoma, Washington at the age of 10. At 15, he received a Ford Foundation grant to study at New York's School of American Ballet; two years later he was asked to join Balanchine's New York City Ballet and after three years was promoted to soloist. As resident choreographer of the Connecticut Ballet he choreographed *Coppelia*, *Beauty and The Beast* and *A Midsummer Night's Dream*, as well as 20 other one-act ballets. In 1979, Mr. Wells joined the Boston Ballet as resident choreographer, teacher, and principal dancer. His works for the company include *La Fille Mal Gardée* which the company took on its 1980 World tour, and Acts I and III for *Swan Lake* which was performed with Rudolf Nureyev during the company's London debut in 1981 and the 1983 European tour. Other works choreographed include *Preludes*, *Madrilene Pas de Deux*, *Imperial Dances* and *Waldmeister Overture*. He has also created works for other ballet companies, including the Australian Ballet, the Pacific Northwest Ballet and the Atlanta Ballet. Following the death of founder E. Virginia Williams in June of 1984, Mr. Wells was named Interim Artistic Director by The Boston Ballet Board of Trustees. Mr. Wells had previously been Director of Boston Ballet II and Director of The Boston School Ballet's Summer Dance Program. For the 1985-86 season, Mr. Wells will create an all new version of

Shakespeare's *A Midsummer Night's Dream* to Mendelssohn's score to premiere March 5, 1986 at The Wang Center for the Performing Arts. He was the recipient of a N.E.A. Choreographic Fellowship in 1978 and again in 1983 and a grant from WBZ-TV Fund for the Arts.

MARK MORRIS lives in Seattle, where he studied dance with Verla Flowers and Perry Brunson. He has performed with the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and Koleda Balkan Dance Ensemble. In addition to the Mark Morris Dance Group, he has set works on CoDanceCo, Jacob's Pillow Dancers, Spokane Ballet, and two Seattle-based troupes: Pacific Northwest Ballet and Kinetics Company. In January, 1985, Mr. Morris created dances for the Batsheva Dance Company, Tel Aviv, Israel. The Mark Morris Dance Group was formed in 1980 and gave its first concert in the fall of that year at the Cunningham Studio in New York City. In 1984, Mark Morris participated in the American Dance Festival's Young Choreographers and Composers Project with Hershel Garfein, and taught ballet at Jacob's Pillow. In the same year, the company premiered at the Brooklyn Academy of Music's Next Wave Festival with his daring choreography set to Vivaldi's *Gloria in D*, a landmark piece based on an essay by Roland Barthes about championship wrestling, and Morris performed a solo, *O Rangasayee*, to an Indian vocal score by Sri Tyagaraja. Mark Morris has been receiving acclaim reserved for few artists of

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any genre. He has choreographed to Brahms, Vivaldi, rock, gospel songs and traditional Tahitian and Indian music, his themes ranging from the intoxication of love to the social significance of wrestling. Jennifer Dunning of the *New York Times* refers to Mr. Morris as "the most solidly promising heir to the mantle of the great moderns," and *Dancemagazine* calls him "the most promising of his generation." *Mort Subite*, his most recent work, is funded in part by a grant from the National Choreography Project.

MYRON ROMANUL, appointed this season as Conductor, has been associated with The Boston Ballet since 1973 as pianist of the orchestra and guest conductor. Showing exceptional musical ability from an early age, Mr. Romanul made his debut as piano soloist with members of the Boston Symphony Orchestra at age 11. He was a frequent soloist with Arthur Fiedler and the Boston Pops as well as other orchestras, including the symphony orchestras of Indianapolis, Baltimore, Dallas, and Denver. He was an original pianist of the New England Conservatory Ragtime Ensemble. He was featured on Angel's 1983 Grammy Award-winning record, *Scott Joplin: The Red Back Book*. His many chamber music performances both as pianist and cymbalist include concerts with the Boston Symphony Chamber Players and the Chamber Music Society of Lincoln Center. He directed the Romanul Chamber Players, winner of the 1980 International Chamber Music Competition Jeunesses Musicales in Belgrade, Yugoslavia. He studied conducting at

the New England Conservatory of Music, Boston University School for the Arts, and the Berkshire Music Center of Tanglewood. He appeared as guest conductor with many orchestras in the New England area. Mr. Romanul has taught at The Longy School and at New England Conservatory of Music. Concurrently with his position with The Boston Ballet, Mr. Romanul is pianist and conductor for The Stuttgart Ballet.

BOSTON BALLET INFORMATION

ALL TICKET INFORMATION: Please call (617) 542-1323, Monday through Friday, 9 a.m. to 5 p.m.

TICKET RESALE: If for some reason you are unable to attend a Boston Ballet performance, you may make your ticket available for resale by calling the Ballet. This helps bring needed revenue to the Ballet and makes your seat available to someone who wants to attend the performance. Of course, you will receive a deductible receipt as acknowledgment of your contribution.

LATECOMERS: We request that you remain in the lobby until you can be seated by ushers at the first intermission.

FRIENDS OF THE BOSTON BALLET is a supporting group of the Company, active in almost all phases of company endeavors. Members receive priority seating and invitations to dress rehearsals and special events. For information about membership in the Friends, please call Gregg McCarty at (617) 542-1323.

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