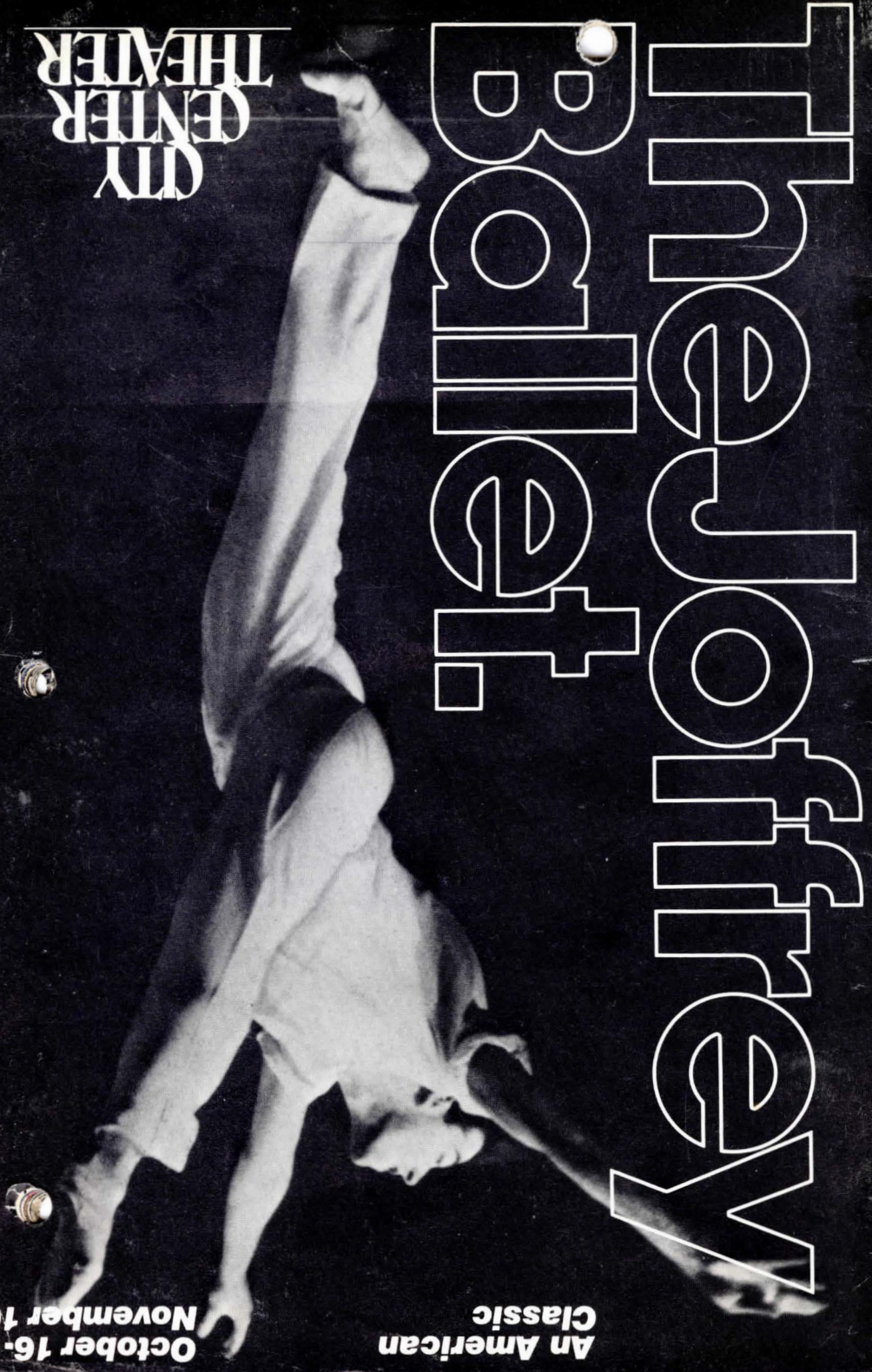


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October 1986

Vol. 86 No. 10

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Advertising Sales—71 Vanderbilt Ave., Suite 320,  
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## THE JOFFREY BALLET

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Artistic Director

GERALD ARPINO  
Associate Director

PENELOPE CURRY  
General Director

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Annette Bressie	Dawn Caccamo	Leslie Carothers	Jill Davidson
Deborah Dawn	Jodie Gates	Charlene Gehm	Kathryn Ginden
Jennifer Habig	Denise Jackson	Julie Janus	Tina LeBlanc
Elizabeth Parkinson	Victoria Pasquale	Beatriz Rodriguez	Lauren Rouse
	Kim Sagami	Carole Valleskey	
	Patrick Corbin	Carl Corry	Glenn Edgerton
Mark Goldweber	Randall Graham	Kirby Hade	Jerel Hilding
Philip Jerry	Douglas Martin	Parrish Maynard	Tom Mossbrucker
Peter Narbutas	David Palmer	Raymond Perrin	Roger Plaut
	John Sheaffer	Edward Stierle	Tyler Walters
	Ashley Wheeler	Mark Wuest	

SCOTT BARNARD	ALLAN LEWIS
<i>Ballet Master</i>	<i>Music Director and Conductor</i>

SHEILA HUMPHREYS	JONATHAN McPHEE
<i>Assistant Ballet Mistress</i>	<i>Conductor</i>

JENNIFER TIPTON	THOMAS SKELTON
<i>Lighting Designer</i>	<i>Lighting Designer</i>

### THE JOFFREY II DANCERS

RICHARD ENGLUND	<i>Director</i>
JEREMY BLANTON	<i>Associate Director</i>

*The Joffrey Ballet's New York Season is sponsored, in part, by  
Philip Morris Companies Inc.*

*This season is made possible, in part, with public funds from the National Endowment  
for the Arts and the New York State Council on the Arts.*

*The Joffrey Ballet is a member of the National Corporate Fund for Dance, Inc.*

*The Joffrey Ballet wishes to express its appreciation to Theatre Development Fund for its support of this season.*

*Cover: Mark Goldweber in Laura Dean's Force Field. Photo © Migdoll.*



# THE JOFFREY



**ROBERT JOFFREY** (*Artistic Director*) founded the company in 1956—an ensemble of American dancers for whom he taught, choreographed, commissioned original ballets, and reconstructed rare classics. In the process, he built what is now acknowledged to be one of the major international dance companies, a company for its virtuosity and its exciting, original repertoire. He introduced Alvin Ailey, Laura Dean, Anna Sokolow, and Twyla Tharp to ballet audiences; invited Kurt Jooss and Léonide Massine to revive some of their “lost” masterworks; and assembled the largest number of Frederick Ashton ballets in the United States. He was the first American director to present the work of the Danish August Bournonville, and he is especially noted for his meticulous re-creations of the legendary Daghilev-era ballets. His own ballets have

**GERALD ARPINO** (*Associate Director*) helped Robert Joffrey found the company in 1956 &, for 8 years, was a leading dancer. In 1961, he began choreographing. The late Walter Terry said “He introduced a synthesis of torso-oriented modern movement with classical ballet that was a special quality he gave to ballet.” Clive Barnes (*New York Post*) wrote, “Arpino and his choreography are central to the Joffrey company style . . . the ideal choreographer to maintain a consistent, creative core . . . He can send dancers over the stage like rockets and give them duets like love songs.” Martin Bernheimer (*Los Angeles Times*) has pointed out “the breathless fluidity of Arpino’s invention . . . the bravura of his kinetic designs.” Anna Kisselgoff (*New York Times*) has described him as “a very important choreographer . . . I have often seen newcomers to ballet

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### JOFFREY (*continued*)

always been a company cornerstone and cate his varied interests, from the classical *Pas des Déesses* to the multi-media *Astaire*, from the romantic *Remembrances* to the evocative *Postcards*. Although he gave up a promising career as a dancer to form his company, he maintains his early interest in training gifted students and young professionals through the Joffrey Ballet School, which he established in 1953, and The Joffrey Workshop at San Antonio. He is a member of the National Council on the Arts and is Co-President with Bolshoi Ballet Director Yuri Grigorovich of the International Dance Committee, International Theater Institute.

### ARPINO (*continued*)

seduced into loving the entire art form simply because Mr. Arpino's accessibility seizes their imagination." He is the first American commissioned by a city (San Antonio) to do a ballet (*Jamboree*), and Los Angeles has commissioned another. His 1986 *Birthday Variations* was commissioned by Becky D'Angelo of Chicago as a gift for her husband Dino D'Angelo. Arpino ballets, sought after worldwide, are in the repertoires of the National Ballet of Canada, the Australian, Ohio and Oakland ballets, among others. Honors include his honorary doctorate from Wagner College, Staten Island, the 1974 *Dancemagazine* Award and the knowledge that he is the only choreographer to have had four of his ballets performed at the White House.

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### PENELOPE CURRY (*General Director*)

has worked with The Joffrey Ballet for 17 years. Ms. Curry oversees the Company's administrative, operations, marketing and development activities. She works closely with Mr. Joffrey in planning and obtaining all new productions. Ms. Curry formerly served as General Manager and Production Supervisor, with responsibility for Production Department budget administration and labor negotiations as well as lighting and stage supervision for The Joffrey. She was also production supervisor and lighting consultant for the WNET television special "Homage to Diaghilev" with Rudolf Nureyev. In addition to her

work with The Joffrey, she has been production supervisor for Twyla Tharp, Paul Taylor, Dan Wagoner, Diana Ross at the Met, Lena Horne and The Joffrey Ballet at the Met. Ms. Curry has also worked as lighting consultant and production supervisor on London Weekend Television and WNET Television specials for The Joffrey Ballet, Twyla Tharp and Paul Taylor. She received her Bachelor of Arts Degree in Business Management from the University of Houston.

SCOTT BARNARD (*Ballet Master*), a native of Indiana, graduated from that state's Butler University with a B.A. in

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dance before joining the Alabama State Ballet, where Robert Joffrey invited him to join his company. He performed major roles such as the Torchbearer in *Olympics* and created roles in ballets such as *Con-fetti*, *Kettentanz*, *The Clowns* and *A Light Fantastic*. Mr. Barnard now assists Gerald Arpino when he is staging all of his works for the Company. He also assisted Robert Joffrey when Joffrey choreographed *Remembrances* and *Postcards*. When time permits Mr. Barnard teaches at the Joffrey Ballet School. He has staged Arpino ballets in Ohio, Canada and Australia.

ALLAN LEWIS (*Music Director and Conductor*) is celebrating his tenth season with The Joffrey Ballet. He has conducted most of the repertory, including Robert Joffrey's *Postcards*, *Remembrances* and *Pas des Déesses*; Gerald Arpino's *Suite Saint-Saëns*, *Viva Vivaldi!* and *Trinity*. He has worked with many of the country's major orchestras, including the Chicago Symphony Orchestra and the Cleveland Orchestra. He was the conductor for the Joffrey Gala at the Metropolitan Opera House attended by President and Mrs. Ronald Reagan. He conducted *Homage to Diaghilev* with Rudolf Nureyev on Broadway and Agnes de Mille's "Conversations About the Dance" on television. For four seasons he also conducted San Francisco Opera's gala *Fol-de-Rol* starring Luciano Pavarotti, Beverly Sills and other notables.

JONATHAN MCPHEE (*Conductor*) has served as conductor for many of our most distinguished dance companies—The Joffrey Ballet, the Martha Graham Dance Company, Dance Theater of Harlem and The New York City Ballet. Orchestras he has conducted include The Joffrey Ballet Orchestra, Buffalo Philharmonic, Rochester Philharmonic, Syracuse Symphony, Chautauqua Symphony, San Diego Symphony, The San Francisco Symphony, Aarhus Symphony (Denmark), Orchestre Cologne (Paris) and the Danish Radio Symphony Orchestra. Recent guest appearances by Mr. McPhee include the West Coast Chamber Orchestra (Oregon), the New York City Ballet, the Martha Graham Dance Company and The National Philharmonic Orchestra in London.

SHEILA HUMPHREYS (*Assistant Ballet Mistress*), new to The Joffrey this season, spent 16 years with The Royal Ballet, where she came up through the ranks from corps de ballet to Soloist to Ballet Mistress. At The Royal she created the roles of the Governess in Kenneth MacMillan's *The Invitation* and Theda Bara in Joe Layton's *The Grand Tour*. In addition she has worked with Matt Mattox, American jazz teacher, and with The Scottish Ballet as Ballet Mistress and Character Performer. More recently, she was invited to come to America to be Ballet Mistress for Ballet Metropolitan in Ohio, prior to joining The Joffrey.

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**JENNIFER TIPTON** (*Lighting Designer*) is well known to dance and theatre audiences alike. She has lit works in the repertoires of most major dance companies, including dances choreographed by Jerome Robbins, Mikhail Baryshnikov, Paul Taylor, and Twyla Tharp, among many others. This year Ms. Tipton receives the Guggenheim Award. Her work in the theatre has also won her a Joseph Jefferson Award in Chicago, a Drama Desk Award, an Obie, and a Tony. In 1982 she was honored as an artist by Brandeis University when she was awarded the Creative Arts Award Medal in Dance.

**THOMAS SKELTON** (*Lighting Designer*) has been with The Joffrey since its inception, and his was the original repertoire lighting concept. He has also designed the lighting for such Broadway shows as *The West Side Waltz*, *Lena Horne: The Lady and Her Music*, *Peter Pan*, *Coco*, *Absurd Person Singular*, *Purlie*, *Shenandoah*, *Days in the Trees*, *Guys and Dolls*, *The King and I* and *All God's Chillun Got Wings*, for which he earned a Tony Award nomination. In addition he finds time in his busy schedule to commute to Ohio for his chores as associate director of The Ohio Ballet.

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## “A” IS FOR . . .



### FREDERICK ASHTON

by David Vaughan

Just over 60 years ago, on June 15, 1926, a little ballet was added to a revue called *Riverside Nights* that was running in London. *A Tragedy of Fashion, or, the Scarlet Scissors*, a modest but modish piece, was the first work of a young man named Frederick Ashton. He had started dancing at the comparatively late age of 17 or 18, studying first with Léonide Massine, then with Marie Rambert, who perceived in him a talent for choreography and entrusted him with the production of the ballet.

Ashton was to become one of the greatest choreographers of the twentieth century, whose role in the history of British ballet is analogous to that of Balanchine (his exact contemporary) in American ballet. Ashton's ballets, that is to say, developed and defined the English classic style, at once lyrical and precise. Many factors in Ashton's character, background and experience contributed to the formation of his personal style. Any tendency to a typical English reserve was counteracted by the fact that he was born and brought up in

### GERALD ARPINO

by Richard Philp

Anniversaries.

Why do we attach so much significance to them? Are they simply yardsticks of survival, or do they measure other kinds of achievement as well?

The Joffrey Ballet is marking 25 years since associate director and resident choreographer Gerald Arpino created his first ballet, *Ropes*, in 1961. Since that time, Arpino's ballets have won the admiration and affection of a huge, discerning audience world-wide, and they have become the enduring foundation of the company he co-founded with Robert Joffrey in 1956 to be "a wholly American ballet company."

Arpino was first a dancer, and in his salad days a very fine one. Over the past quarter century, he has created more than a third of the 109 new ballets commissioned by The Joffrey. Alert, outspoken, and courageous when it comes to working his ideas and innovations into dance, Arpino is constantly on the watch for new combinations of movement. His works

Latin America—his family lived in Lima, Peru. A man of wide culture and sometimes waspish wit, he has at the same time the temperament of a romantic.

It was in Lima that Ashton saw, at the age of about 13, the great Russian ballerina Anna Pavlova. From that moment, he wanted to dance himself, and Pavlova has remained an inspiration throughout his career. It was not until he went to England to complete his formal education that he was able to fulfill his ambition. Both of his early teachers, Massine and Rambert, taught according to the principles of the great Italian teacher Enrico Cecchetti. Ashton's first important professional job as a dancer was in a company formed in Paris by the wealthy dilettante Ida Rubinstein, whose ballets were choreographed by Massine and Bronislava Nijinska, the sister of Vaslav Nijinsky. Nijinska demanded flexibility of the torso on top of the "turn-out" of classic ballet. Ashton's own style as it developed combined the neatness and clarity of the Cecchetti school with the freer plastique he had learned from Nijinska.

Many of Ashton's early ballets were produced at Marie Rambert's Ballet Club, in the tiny Mercury Theatre, where Antony Tudor also first began to choreograph. But Ashton needed the security of a more permanent company as well as a larger stage. NINETTE DE VALOIS was building just such a company at Sadler's Wells Theatre, and needed, for her part, a choreographer who could extend its repertory with works in a contemporary classic style to supplement her own character ballets and the revivals of nineteenth-century classics that she saw as the company's foundation.

De Valois engaged Ashton as resident choreographer in 1935. At that time, she was grooming a young dancer from the corps de ballet to take on ballerina roles: Margot Fonteyn, who was to become Ashton's muse, the inspiration of many of his ballets. For the rest of his long career Ashton has been associated with that company,

which became the Royal Ballet in 1956. In 1963 he succeeded de Valois as director, a post he filled until 1970. Many people regard these as the company's peak years.

Nearly all of Ashton's ballets for the last 50 years have been made for his own company. Many of them have gone into the repertories of companies all over the western world. The Joffrey Ballet has been especially rich in its holdings of Ashton ballets, having revived at various times *Façade*, *Les Patineurs*, *A Wedding Bouquet*, *Illuminations*, *The Dream*, *Monotones*, *Jazz Calendar*, *Five Brahms Waltzes in the Manner of Isadora Duncan* and, this season, *La Fille mal gardée*.

Ashton has made his own versions of several traditional ballets, including *Cinderella*, *Romeo and Juliet*, *Daphnis and Chloë*, *Sylvia*, *The Nutcracker* and *The Two Pigeons*. *La Fille mal gardée* (1960) is his recreation of a ballet first given in 1789, and notable then for dealing with the lives of ordinary people instead of gods or princes. Ashton's version is informed not only by his sense of comedy but also by his empathy for young people and his love of the English countryside. Of all his ballets, it most exemplifies Edwin Denby's comment "The more trivial the subject, the deeper and more beautiful is Ashton's poetic view of it."

Ashton is justly famous for his story ballets, like *Fille* and *Two Pigeons*, *The Dream* and *A Month in the Country*. We know his characters, their thoughts and feelings, through the way they dance — dancing, in other words, is of primary importance in these ballets just as it is in his abstract, neo-classic works like *Symphonic Variations*, *Scènes de ballet* and *Monotones*. Like every great choreographer, Ashton is concerned with dance structure and vocabulary, or, as he once put it, with "a re-statement of one's own personal idiom of the classical ballet."

Ashton has received his share of honors, including a knighthood, and he has become a kind of Choreographer Laureate in re-



ASHTON (*continued*)

cent years, choreographing *Rhapsody* in 1980 for the Queen Mother's 80th birthday and *Nursery Suite* earlier this year for Queen Elizabeth's 60th. Choreography has always been simply his *métier*, and he has resisted all attempts to pin the label of "genius" on him. When being interviewed about his ballet *Enigma Variations*, he said he had "tried to bring out the loneliness of genius." Asked if that was something he shared, he replied, "the loneliness perhaps, but not the genius." But Gertrude

Stein, after seeing the first night of *A Wedding Bouquet*, based on her own text, in 1937, asked, "Is he a genius?" and answered her own question, "More likely than any one we have seen for a long time."

© 1986 David Vaughan

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*David Vaughan, author of Frederick Ashton and His Ballets, will appear as Narrator in A Wedding Bouquet with The Joffrey Ballet this season.*

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ARPINO (*continued*)

abound with energy and direction, and Arpino shares with Balanchine the rare facility for creating dances quickly, brilliantly. When tight budgets demanded that new works be produced on shoestrings with severely limited rehearsal time, Arpino's facility came to the company's rescue time and again. And over the years he has built a durable choreographic gallery of works that reflect many of the tastes and values of our times, a range of ballets as large and diverse as any in twentieth-century dance.

Arpino's ballets are best suited to the Joffrey company itself. What we may call "Joffrey dancers" are, in fact, *Arpino* dancers who are able to perform a variety of ballet-based styles and movements that characterize the rock-solid technical base upon which Arpino's works are built. There was a turning point in Arpino's early career when he had to decide whether to segue into modern dance or remain in ballet. Arpino made his choice — but took the best of what he had absorbed from modern dance along with him. This synthesis of movement styles has become a part of his uniqueness — a trademark of some of his more experimental works.

Joffrey dancers, of course, perform other choreographers' works — and do them very well — but Arpino is the choreographer whose works they perform best of all. In his turn, Arpino possesses the

gift for making highly accomplished dancers look even better. He not only listens to but often acts upon his instinct for developing young, untried dancers from within the company. Most important, he inspires his dancers to transcend their own perceived limitations.

Arpino is generous to a fault. Friends can not get away without being given gifts, words of encouragement, a charge of positive energy. Young artists often find themselves recipients of unexpected largesse, meant to foster and promote their work. His generosity is nowhere more evident than in rehearsal sessions when dancers are learning his roles: Arpino cajoles and challenges his dancers to reach beyond their technique to find what he believes is the essence of movement.

One true measure of Arpino's success is his audience. Watch and you'll see something seldom felt in our usual response these days to contemporary art: audience involvement on a high level. The chemistry cannot be denied; neither can the bristling excitement nor the adventurous vocabulary that always make a new Arpino ballet so fascinating to watch.

From the beginning, Arpino worked in various marketplaces with agility. *Ropes* (1961) was an avant-garde work, highly praised, that used an Ives score and was considered "disturbing" and "compelling" by critics of the time. His very next work, *Partita for Four*, was a strictly neoclassi-

cal work, pure dance, to music by Vittorio Rieti. Throughout his career he has placed high value on just such variations in pace and style.

It is his instinct for feeling the temper of our times, his ability to translate that into theatrically charged ballets, has resulted in works such as *Sacred Grove on Mount Tamalpais*, *The Clowns*, *Incubus* and *Light Rain*. *Trinity* was the first modern ballet to a rock score to be toured in Russia and still holds a special place in Arpino's heart because "it is a statement about individual freedoms." *Trinity* was greatly loved in Russia, where audiences understood.

There are works of touching depth, lyricism and mystery: *Round of Angels*, *Reflections* and *Secret Places*. There are works of humor: *Valentine* and *Jackpot*; and the pure dance works, contemporary but still firmly in the classical mode: *Suite Saint-Saëns*, *Kettentanz*, *Confetti* and *Birthday Variations*. We're talking here about an embarrassment of riches: 44 ballets in 25 years—many of them still in active repertoire, performed by dancers

who are trained to dance, specifically, *them*. Arpino evenings guarantee a full house. Box office is a fact.

And what of anniversaries? There are the big public events invoking formal recollections. And there are those deeply personal points of reference within our own lives, what Longfellow called "the secret anniversaries of the heart." The surest sign of Arpino's genius and success over these 25 years is not simply his survival in the fragile world of ballet, or the abundance of his choreography, or his influence on the dance world—rather, it is the investment so many people have made in that second category, the anniversaries of the heart, when they come to know the Arpino repertoire. In these anniversaries, art is combined not just with life but with personal lives. We are touched by it, moved, left thoughtful, and elevated.

Is that a cause for reflection and celebration? I believe so. It's one of the reasons that art exists. □

*Richard Philp is the managing editor of Dance Magazine.*

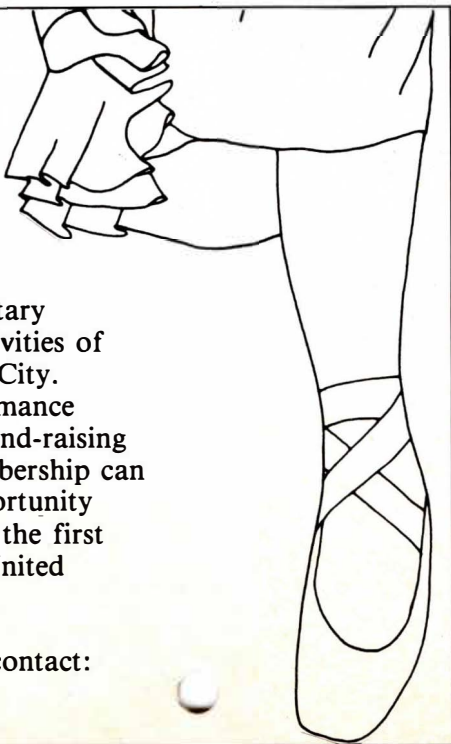
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Tuesday Evening, October 28, 1986

Ashton Evening

## A WEDDING BOUQUET

*Choreography* by Frederick Ashton  
*Staged* by Christopher Newton  
*Scenery & Costumes* by Lord Berners  
*Scenery Supervised* by Edward Burbridge  
*Costumes Supervised* by Linda Fisher  
*Lighting* by Jennifer Tipton

*Music* by Lord Berners\*  
*Words* by Gertrude Stein  
*Conducted* by Allan Lewis

Webster—(Webster was a name that was spoken) . . . . . Carole Valleskey  
Two Peasant Girls . . . . . Cameron Basden, Linda Bechtold  
Two Peasant Boys—(They must hurry and get their wagon) . . . . . Randall Graham,  
Tyler Walters  
Josephine—(She may be wearing a gown newly washed and pressed) . . . . . Charlene Gehm  
Paul—(Pleasant, vivacious, and quarrelsome) . . . . . Carl Corry  
John—(An elder brother who regrets the illness of his father) . . . . . Jerel Hilding  
Violet—(She may be delightful or not, as it happens) . . . . . Julie Janus  
Ernest—(May be a victim of himself) . . . . . Mark Goldweber  
Therese—(Will be fairly neat) . . . . . Kim Sagami  
Julia—(Is known as forlorn) . . . . . Denise Jackson  
Bridegroom—(They all speak as if they expect him not to be charming) . . . . . Glenn Edgerton  
Pepe, Julia's dog—(Little dogs resemble little girls) . . . . . Tina LeBlanc  
Arthur—(Very well I thank you) . . . . . Paul Shoemaker  
Guy—(Unknown) . . . . . Philip Jerry  
Four Guests—(They incline to oblige one only when they stare) . . . . . Beth Bartholomew,  
Annette Bressie, Elizabeth Parkinson, Victoria Pasquale  
Two Gendarmes—(They make preparations to deal with an exception) . . . . . Roger Plaut, Mark Wuest  
Bride—(Charming, Charming, Charming) . . . . . Dawn Caccamo  
Bridesmaids—(They may recognize places) . . . . . Dominique Angel, Jill Davidson  
Narrator . . . . . David Vaughan

The subject of this ballet is a provincial wedding in France at the beginning of the twentieth century. The scene is laid in the garden of a farmhouse near Bellay.

The ballet opens with the preparations for the wedding feast.

The guests arrive.

Josephine, a rather equivocal character, and her friends, Paul and John. Ernest hotly pursued by Violet ("Violet, oh will you ask him to marry you?"). Ernest is unwilling.

The slightly demented Julia has been "ruined" by the rakish bridegroom. She is accompanied by her dog, Pepe, a black and tan Mexican terrier. Pepe protects her from a would-be suitor. Josephine is excessively devoted to Julia ("Not in any other language could this be written differently.")

The bride appears to cries of "Charming! Charming! Charming!"

Two bridesmaids dance together under the bridal veil.

A photograph is taken of the Wedding Group.

The festivities begin, interrupted from time to time by Julia, who is a source of embarrassment to the bridegroom. Josephine goes too far, and is requested to leave the party. The Tango is danced by the bridegroom and a chorus of his former mistresses, which includes most of the ladies present.

As night falls, the guests leave. ("Thank you, Thank you.")

Julia remains alone on the stage, disconsolate. Her faithful dog Pepe creeps up to her and tries to comfort her.

\*By arrangement with MMB Music, Inc., for Chester Music/Edition Wilhelm Hanson London Ltd., publisher and copyright owner.

Funding for this ballet was made possible by a generous grant from the National Endowment for the Arts.

*A Wedding Bouquet*—World Premiere on April 27, 1937 by the Vic Wells Ballet in London. First performance by The Joffrey Ballet on October 18, 1978, in New York City at City Center.

INTERMISSION



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# MONOTONES

Nos. 1 & 2

*Choreography* by Frederick Ashton  
*Directed and Staged* by Faith Worth  
from the Benesh Notation Score  
*Lighting* by Jennifer Tipton†

*Music* by Erik Satie\*  
*Orchestrated* by Claude Debussy,  
Roland Manuel and John Lanchbery  
*Conducted* by Jonathan McPhee

(Monotones courtesy of Frederick Ashton and The Royal Ballet)

## I

Dawn Caccamo

Parrish Maynard

Jennifer Habig

## II

Glenn Edgerton

Elizabeth Parkinson

Tom Mossbrucker

*Monotones 1 and 2* consists, as its title suggests, of two parts. The earlier part was choreographed by Frederick Ashton for the Royal Ballet Benevolent Fund Gala at the Royal Opera House, Covent Garden, on March 24th, 1965, when it was danced by Vyvyan Lorrayne, Anthony Dowell and Robert Mead. Its music is an earlier set of piano pieces by Erik Satie, *Trois Gymnopédies* (1888), two of them orchestrated by Claude Debussy and the other (the second in the order of the ballet) by Roland Manuel. A year later Frederick Ashton expanded the work by the addition of the further part, using another set of Satie's piano pieces, *Trois Gnossiennes* (1890), orchestrated for the occasion by John Lanchbery.

Notes by Ivor Guest

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\**Prelude d'Eginhard* (overture), *Trois Gnossiennes* (Monotones I), *Trois Gymnopédies* (Monotones II). All by arrangement with G. Schirmer, Inc., Agent for Editions Salabert, Paris, publisher and copyright owner.

†Based on original concept by William Bundy.

*Monotones 2*—World Premiere by The Royal Ballet on March 24, 1965, in London, England.

*Monotones 1*—World Premiere by The Royal Ballet on April 25, 1966, in London, England.

First performance of both 1 and 2 by The Joffrey Ballet on October 11, 1974, in New York City.

## INTERMISSION

# LES PATINEURS

*Choreography* by Frederick Ashton  
*Staged* by Brian Shaw  
*Scenery and Costumes* by William Chappell  
*Scenery supervised* by Edward Burbridge  
*Costumes supervised* by Ray Diffen

*Music* by Giacomo Meyerbeer\*  
*Arranged* by Constant Lambert  
*Conducted* by Jonathan McPhee  
*Lighting* by Jennifer Tipton

<i>Entree:</i>	Cameron Basden, Carole Valleskey	
<i>Pas des Patineurs:</i>	Annette Bressie	Patrick Corbin
	Jodie Gates	Tom Mossbrucker
	Julie Janus	David Palmer
	Tina LeBlanc	Tyler Walters
<i>Variation:</i>	Carl Corry	
<i>Pas de Deux:</i>	Dawn Caccamo, Glenn Edgerton	
<i>Ensemble:</i>	Cameron Basden, Carole Valleskey, Carl Corry and Pas des Patineurs	
<i>Pas de Trois:</i>	Cameron Basden, Carole Valleskey, Carl Corry	
<i>Pas de Deux:</i>	Leslie Carothers, Charlene Gehm	
<i>Ensemble:</i>	Leslie Carothers, Charlene Gehm, Patrick Corbin, Tom Mossbrucker, David Palmer, Tyler Walters	
<i>Finale:</i>	Ensemble	

\*By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

This production has been made possible by a generous grant from the National Endowment for the Arts.

*Les Patineurs*—World Premiere by The Royal Ballet on February 16, 1937 in London. First performance by The Joffrey Ballet on November 2, 1977, in New York City

Wednesday Evening, October 29, 1986

## ARDEN COURT

*Choreography by Paul Taylor*  
*Restaged by Linda Kent*  
*Reconstructed by Jan Moekle*  
*from the Labanotation score*  
*Set and Costumes by Gene Moore*  
*Lighting by Jennifer Tipton*

*Music by William Boyce\**  
*Conducted by Jonathan McPhee*  
*Scenic Supervision by Speed Hopkins*  
*Costume Supervision by Sally Ann Parsons*

	Jodie Gates	Tyler Walters	
Jill Davidson	Patrick Corbin	Beth Bartholomew	Kirby Hade
	Carl Corry	Mark Goldweber	
	David Palmer		

\*From Symphonies Nos. 1, 3, 5, 7, 8, edited by Max Goberman.

By arrangement with Doblinger U.S.A. for the publisher and copyright owner.

This production is made possible, in part, with public funds from the New York State Council on the Arts.

Set and Costumes for *Arden Court* have been made possible, in part, by a gift from the Edith C. Blum Foundation.

*Arden Court*—World Premiere by The Paul Taylor Dance Company on April 15, 1981, in New York City at City Center. First performance by The Joffrey Ballet on September 25, 1985, in Los Angeles at the Dorothy Chandler Pavilion.

## INTERMISSION

## ESTEEMED GUESTS

Joffrey New York Premiere

*Choreography by Mark Morris*  
*Costumes by Santo Loquasto*  
*Lighting by Phil Sandström*

*Music by Carl Philipp Emanuel Bach\**  
*Conducted by Allan Lewis*  
*Solo Cellist Frederick Zlotkin*

Dominique Angel	Linda Bechtold	Carl Corry	Douglas Martin
Randall Graham	Elizabeth Parkinson	Victoria Pasquale	
Roger Plaut	Kim Sagami	Edward Stierle	

### ALLEGRO

Deborah Dawn Jodie Gates

### LARGO

Leslie Carothers

Deborah Dawn Patrick Corbin Jodie Gates Philip Jerry

### ALLEGRO ASSAI

Patrick Corbin Philip Jerry

Assistant to Mr. Morris: Keith Sabado

*Esteemed Guests* is dedicated to the memory of Perry Brunson.

This ballet is made possible, in part, by a generous grant from the *Reader's Digest* Dance and Theatre Program established by the Wallace Funds.

This work is also 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, a non-profit service organization for the performing arts.

\**Concerto in A major for Violoncello and String Orchestra* used by arrangement with European American Music Distributor's Corporation, sole U.S. agent for Ernst Euelenberg, publisher and copyright owner.

*Esteemed Guests*—World premiere by The Joffrey Ballet on September 24, 1986, in Los Angeles at The Dorothy Chandler Pavilion.

## INTERMISSION

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## KETTENTANZ

*Choreography by Gerald Arpino*

*Costumes by Joe Eula*

*Lighting by Thomas Skelton*

*Music by Johann Strauss, Sr.\**

*and Johann Mayer\*\**

*Conducted by Jonathan McPhee*

### GITANA GALOP

Dawn Caccamo, Leslie Carothers, Jodie Gates,  
Julie Janus, Tina LeBlanc, Kim Sagami  
Glenn Edgerton, Mark Goldweber, Tom Mossbrucker,  
Peter Narbutas, David Palmer, Ashley Wheeler

### ANNEN POLKA

Jodie Gates, Tina LeBlanc, Kim Sagami  
Mark Goldweber, David Palmer, Peter Narbutas

### KETTENBRUCKE WALZER

Dawn Caccamo, Glenn Edgerton

### EISELE UND BEISELE SPRUNGE

Mark Goldweber, Kim Sagami, Tom Mossbrucker

### CHINESER GALOP

Jodie Gates, Glenn Edgerton, Julie Janus

### SCHNOFLER TANZ

Leslie Carothers

### SEUFZER GALOP

Mark Goldweber, David Palmer

### HOFBALL TANZE

Leslie Carothers, Jodie Gates, Julie Janus, Kim Sagami  
Mark Goldweber, Tom Mossbrucker, Peter Narbutas, Ashley Wheeler

### CACHUCHA GALOP

Dawn Caccamo, Tina LeBlanc

### GITANA GALOP

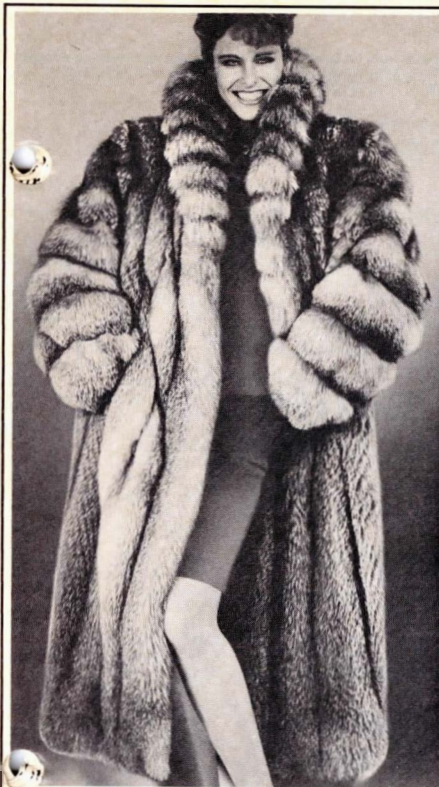
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Julie Janus, Tina LeBlanc, Kim Sagami  
Glenn Edgerton, Mark Goldweber, Tom Mossbrucker,  
Peter Narbutas, David Palmer, Ashley Wheeler

\*Gitana Galop, Op. 108; Annen Polka, Op. 137, Erste Kettenbrücke  
Walzer, Op. 4; Eisele und Beisele Sprünge, Op. 202; Chineser  
Galop, Op. 20; Seufzer Galop, Op. 9; Hofball Tänze, Op. 51; Cachucha Galop, Op. 97;  
by Johann Strauss, Sr.

\*\*Schnofler Tanz, by Johann Mayer

*Kettentanz*—World Premiere by The Joffrey Ballet on September 7, 1971, in Berkeley, California, at the Zellerbach Auditorium.





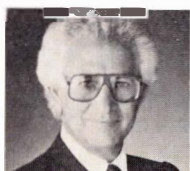
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### The Joffrey II Dancers

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Monique Irish, Marlene Kandall, Jennifer Mat-  
tingly\*, Lissette Salgado\*, Tracey Sartorio,  
Johanna Snyder, Robert Conn\*, Shane Gregory,  
Brent Phillips, Joseph Schnell, Adam Sklute,  
Alexander Sukonnik, Cary Zateslo\*

\*Apprentice Dancers

## AMERICAN BALLET CENTER

(The Joffrey Ballet School)

434 Sixth Avenue, New York, NY 10011

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Singleton

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Lighting supervision for The Joffrey Ballet by  
Penelope Curry. Resident lighting designer Jen-  
nifer Tipton. Original lighting concept by Thomas  
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Studio. Costumes for Arden Court, Birthday Vari-  
ations, Cloven Kingdom, Force Field, The Gardens  
of Boboli, Love Songs, Untitled, The Heart of the  
Matter, Parade, The Taming of the Shrew by  
Parsons-Meares, Ltd. Costumes for Light Rain  
and Italian Suite by John Reid. Costumes for  
Round of Angels by Carelli Costumes. Ladies cos-  
tumes for Confetti designed & executed by Toodi  
Wittmer. Mens costumes for Confetti by Char-  
lotte Karlstrom. Costumes for Reflections by A.  
Christina Giannini. Costumes for Passage and  
Valentine by Jill Van Diense. Costumes for La  
Fille Mal Gardée by Grace Costumes. Millinery  
for La Fille Mal Gardée executed by Rodney Gor-  
don. Chicken costumes and Rooster costume for  
La Fille Mal Gardée executed by Izquierdo Stu-  
dios. Scenery for Arden Court, Parade, Les Pati-  
neurs and A Wedding Bouquet and properties for  
La Fille Mal Gardée by Variety Scenic Studios.  
Scenery for La Fille Mal Gardée by The Royal  
Opera House of London. Boots, shoes and tights  
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Works in this season's repertory that are within  
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The choreographies presented on this program  
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