

SUMMERFARE

THE INTERNATIONAL PERFORMING ARTS FESTIVAL OF
THE STATE UNIVERSITY OF NEW YORK AT PURCHASE

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Theatre A, Performing Arts Center, SUNY Purchase

Friday July 11 at 8 pm

Saturday July 12 at 8 pm

Sunday July 13 at 3 pm

BOSTON BALLET

Bruce Marks *Artistic Director*

Bruce Wells *Associate Director*

Elaine Bauer Marie-Christine Mouis

Anamarie Sarazin Laura Young

Frank Augustyn Devon Carney

William Pizzuto

Leslie Jonas Dierdre Myles Lori Nowak

Denise Pons Pamela Royal Karl Condon

Richard Dickinson

Lynn Cote Corinne Deveney Loretta Dodd

Natasha Mac Aller Gayle Maronek Sherri Peacock

Kyra Strasberg Darece Wallace Susanna Vennerbeck Carolyn Yatska

Christopher Adams Arthur Leeth James O'Connor

Charles Pope Roy Reid Vadim Strukov Alexander Van Alstyne

James Thompson Andrew Ward Stewart Yaros

Music Director: Ottavio de Rosa

Regisseur & Ballet Master: James Capp

Ballet Mistress: Anna-Marie Holmes

E. Virginia Williams, *Founder*

Program

Square Dance

Choreography: George Balanchine

Music: Arcangelo Corelli, Antonio Vivaldi

Staging: Victoria Simon

Lighting Design: Craig Miller

Marie-Christine Mouis Devon Carney

Leslie Jonas, Natasha Mac Aller, Lori Nowak,

Denise Pons, Kyra Strasberg, Susanna Vennerbeck,

Christopher Adams, Karl Condon, Richard Dickinson,

Vadim Strukov, Andrew Ward, Stewart Yaros

Square Dance is presented by arrangement with the Estate of George BalanchineSM and has been produced in accordance with the Balanchine StyleSM and Balanchine TechniqueSM Service standards established and provided by the Estate.

Intermission

Jardin aux Lilas

Choreography: Antony Tudor

Music: Ernest Chausson

Staging: Sallie Wilson

Set and Costumes: Tom Lingwood

Lighting Design: Mary Jo Dondlinger

Caroline	Leslie Jonas or Lori Nowak
Her Lover	William Pizzuto
A Man She Must Marry	Arthur Leeth
An Episode in His Past	Elaine Bauer
Guest and Relations	Gayle Maronek, Denise Pons, Kyra Strasberg, Susanna Vennerbeck Karl Condon, Andrew Ward, Charles Pope, Stewart Yaros

Intermission

Mort Subite

Choreography: Mark Morris

Music: Francis Poulenc

Concerto in G minor for Organ, Strings and Timpani

Costume Design: Mark Morris

Lighting Design: Craig Miller

Christopher Adams, Alexander Van Alstyne, Elaine Bauer,
Devon Carney, Leslie Jonas, Marie-Christine Mouis,
Diedre Myles, Sherri Peacock, William Pizzuto,
Denise Pons, Charles Pope, Roy Reid,
Anamarie Sarazin, Kyra Strasbert,
Andrew Ward, Stewart Yaros

Mort Subite, which was first performed on February 5, 1986 for the Boston Ballet's Choreographers Festival, 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.

Square Dance

Square Dance, with music by Vivaldi and Corelli, was first performed by the New York City Ballet on November 21, 1957. For three of its movements an expert dance caller in the Old American tradition improvised doggerel which ostensibly governed the form of the dances. This revival of the piece is performed without the caller.

George Balanchine was born in St. Petersburg, January 22, 1904 and died in New York, April 30, 1983. He received his training at the Imperial Ballet Academy and the Petrograd State Conservatory of Music. A gifted dancer and musician, he left Russia and began choreographing for Diaghilev's Ballets Russes in 1924. After Diaghilev's death, Balanchine was brought to America by Lincoln Kirstein in 1933, where he founded the School of American Ballet and the company

now known as the New York City Ballet. One of the most prolific and influential choreographers, George Balanchine served as artistic advisor for several young companies, including the Boston Ballet.

Jardin aux Lilas

A dramatic ballet in one act, *Jardin aux Lilas* was first presented by the Rambert Ballet Club at the Mercury Theater in London on January 26, 1936. *Jardin Aux Lilas*, is a Victorian tragedy. A beautiful garden wedding becomes the tragic setting for both bride and groom, as each yearns for other loves despite their mute acceptance of what must be.

Antony Tudor was born in London in 1909. He took his first dance lessons at the age of 19 with Marie Rambert. While working with Rambert, he choreographed *Jardin aux Lilas*,

Dark Elegies, and *Judgement of Paris* for her. In 1939 he accepted an invitation to participate in the founding of American Ballet Theatre and moved to the United States. The best of Tudor's existing ballets went into the ABT repertory and his reputation was assured after the production of *Pillar of Fire*, followed by *Romeo and Juliet*, *Undertow*, and *Dim Lustre*. In 1950 he left ABT to take over the New York Metropolitan Opera Ballet. In 1967, at Frederick Ashton's invitation, he made his first ballet for the Royal Ballet in England, *Shadowplay*. He now resides in New York and is Choreographer Emeritus for ABT.

Mort Subite

Francis Poulenc wrote his Concerto for Organ, strings and timpani in 1938. He dedicated it to his patroness, Princess Edmond de Poignac. The concerto was premiered at the Paris Conservatory in 1941. The concerto has four interconnected movements; an *Allegro giocoso* (following a short *Andante* introduction); an *Andante moderato*; an *Allegro molto agitato*; and a final *Allegro giocoso*.

Mark Morris lives in Seattle, where he studied with Verla Flowers and Perry Brunson. He has performed with the Lar Lubovitch Dance Company, Hannah Kahn Company, Laura Dean Dancers and Musicians, the Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed his own small company in 1980, the Mark Morris Dance Group, with which he appeared at PepsiCo SUMMERFARE 1985. The company appeared at Brooklyn Academy of Music in 1984.

Bruce Marks, a native of New York City, studied at the New York School of Performing Arts, The Juilliard School of Music, and Brandeis University. He began his ballet training with Margaret Craske, Antony Tudor, and Mattlyn Gavers at the Metropolitan Opera School and joined the corps de ballet there in 1956. He became premier danseur with the Metropolitan Opera Ballet Company in 1958.

Mr. Marks joined American Ballet Theatre in 1961 as a soloist. Shortly after his arrival, he was promoted to principal dancer. He created one of the two leading male roles in the premiere of Harold Lander's *Etudes*, as well as the leading role of Prince Siegfried in ABT's first full-length production of *Swan Lake*.

Mark Morris has set dances on many companies other than his own, including CoDanceCo, Jacob's Pillow Dancers, Spokane Ballet, and two Seattle-based groups, Pacific Northwest Ballet and Kinetics Company. In January 1985 he created dances for the Batsheva Company of Tel Aviv in Israel.

The Boston Ballet

The origins of Boston Ballet date back to 1958, when E. Virginia Williams formed the New England Civic Ballet. In 1963, upon the recommendation of George Balanchine, the Ford Foundation awarded a major grant to establish the first professional repertory ballet company in New England. Miss Williams became Artistic Director and George Balanchine Artistic Advisor.

From these modest beginnings, Boston Ballet has grown to be the fifth largest ballet company in the nation.

Throughout its history, the Boston Ballet has been a pioneer. In 1980, it was the first American dance company to perform in the People's Republic of China. In 1981 the company made its London debut in a full-length *Swan Lake*. In 1983 the Ballet presented *Don Quixote* on Broadway with Rudolf Nureyev as special guest artist, after touring the U.S.A., Mexico, France and Italy.

In 1985, Bruce Marks was appointed Artistic Director. His first season with the Boston Ballet was a notable success, highlighted by the most popular production of *The Nutcracker* in the country, a Choreographer's Festival that included *Mort Subite*, and an all-new version of *A Midsummer Night's Dream* choreographed by Associate Director, Bruce Wells.

During his ten years with ABT, Mr. Marks appeared as a guest artist with the Royal Swedish Ballet in 1963-64; London Festival Ballet in 1965; and the Royal Danish Ballet. In 1971, he became the first American principal dancer with the Royal Danish Ballet and remained there for five years, mastering the 19th century ballets of August Bournonville.

In June, 1976, Mr. Marks joined Ballet West as Co-artistic Director and in June, 1978, he was named Artistic Director. Under Mr. Marks' direction, Ballet West grew from a budget of \$1.1 million to a budget of over \$3.1 million. Mr. Marks greatly enlarged the repertory — from Bournonville and Balanchine ballets to 19th century classics, dance Americana and

BOSTON BALLET PROGRAM ADDITIONS

The following changes and additions apply to all Boston Ballet performances, July 11-13, at the PepsiCo Festival.

Jardin aux Lilas

Leslie Jonas will perform the role of Caroline at all performances.

Costumes designed by Raymond Sovery, after sketches by Hugh Stevenson.

Sets and costumes courtesy of Royal Winnipeg Ballet.

Mort Subite

Assistant to Mark Morris: Tina Fehlandt.

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.

Frank Augustyn appears with Boston Ballet by special arrangement with the National Ballet of Canada.

Lighting by BN Productions.

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