

THE 1998-1999 SEASON

AT THE SHUBERT THEATRE



BOSTON BALLET

BOSTON BALLET

Jeffrey N. Babcock
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Anna-Marie Holmes
Artistic Director

Patrick Armand, Laszlo Berdo, Jennifer Gelfand,
Aleksandra Koltun, Viktor Plotnikov, Larissa Ponomarenko,
Pollyana Ribeiro, Kyra Strasberg, Adriana Suárez, Paul Thrussell

April Ball, Simon Ball, Jennifer Glaze, Marjorie Grundvig, Tara Hench, Zachary Hench,
Reagan Messer, Carlos Iván Santos, Nadia Thompson, Yuri Yanowsky

Romi Beppu, Christopher Budzynski, Gianni Di Marco, Sasha Dmochowski,
Karin Ellis-Wentz, Todd Ghanizadeh, Ayuko Hirota, Polo Jin, Michael Johnson,
Tatiana Jouravel, Alexandra Kochis, Karla Kovatch, Erika Lambe, Robert Moore,
Frances Perez-Ball, Christopher Rendall-Jackson, Margaret Rowland,
Christina Elida Salerno, Lyn Tally, Patrick Thornberry, Robert Underwood, Melissa Ward

Music Director and Principal Conductor
Jonathan McPhee

Artistic Coordinator
Dierdre Myles

Associate Artist
Daniel Pelzig

Ballet Mistresses
Tatiana Legat, Tatiana Terekhova

Ballet Masters
Sergei Berejnoi, Dennis Marshall

Stage Manager
Jane Green

Principal Company Pianist/Solo Pianist
Freda Locker

Associate Conductor
Mark Churchill

E. Virginia Williams, Founder
Bruce Marks, Artistic Director Emeritus

Boston Ballet gratefully acknowledges



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THE YOUNG MASTERS

February 18-28, 1999

Approximate running time: 2 hours, 20 minutes, with two intermissions

SEE PROGRAM INSERT FOR CASTING


NINE LIVES: SONGS OF LYLE LOVETT

All songs written and performed by Lyle Lovett*

Choreography by Daniel Pelzig

Costume Design by Nong Tumsutipong

Lighting Design by James F. Ingalls

 **The Blues Walk, Here I Am, Nobody Knows Me, and If You Were to Wake Up* from "Lyle Lovett and his Large Band," MCAD-10475, MCA CURB Record; *I've Been to Memphis and All My Love is Gone* from "Joshua Judges Ruth," MCAD-10475, MCA CURB Records; *She's No Lady, Black and Blue, Pontiac, and She's Hot to Go* from "Pontiac," MCAD-42028, MCA CURB Records. Used by permission from Michael H. Goldsen, music publisher. Used by permission from MCA CURB Records.

World Premiere: March 21, 1996 by Boston Ballet

-Intermission-

COMPANY PREMIERE MAELSTROM

Music by Ludwig van Beethoven*

Choreography by Mark Morris

Staged by Megan Williams

Costume Design by Martin Pakledinaz

Lighting Design by James F. Ingalls

*Music: *Trio No. 5 in D Major, Op. 70, No. 1 ("Ghost") – Allegro vivace e con brio; Largo assai ed espressivo; Presto.*

World Premiere: February 8, 1994 by San Francisco Ballet

Violinist

 Michael Rosenbloom

Cellist

Ronald Lowry

Pianist

Freda Locker

-Intermission-

WORLD PREMIERE BELOW DOWN UNDER

Music by Stephen Kent*

Choreography by Laszlo Berdo

Costume Design by Deborah Newhall

Lighting Design by Linda O'Brien

*Music: *Red Rock* - Written by Gordon, Imhoff, Kaspar, Kent, Maxym. Performed by Beasts of Paradise. Published by Curly Tail Music/BMI; *ZoZobra* and *Head Light* - Written by Custer, Kent, Loose, Newby. Performed by Trance Mission. Published by Trance Mission Music/BMI; *Energizer* - Written by Kent. Performed by Stephen Kent; *Veedeevu* - Written by Kent, Sayer, Tassano. Performed by Lights in a Fat City. Published by Trance Mission Music/BMI, Rykomusic/PRS. All music used by the kind permission of City of Tribes (www.cot.com).

The Young Masters is funded in part by Philip Morris Companies, Inc.
Additional funding for this program has been awarded by The Charles Engelhard Foundation.

If You Were to Wake Up

Adriana Suárez, Paul Thrussell & Company (February 18, 21, 24)
Marjorie Grundvig, Michael Johnson & Company (February 19, 20 eve, 23)
Adriana Suárez, Gianni Di Marco & Company (February 20 mat)

World Premiere: March 21, 1996 by Boston Ballet

**The Blues Walk, Here I Am, Nobody Knows Me, and If You Were to Wake Up* from "Lyle Lovett and his Large Band," MCAD-10475, MCA CURB Record; *I've Been to Memphis and All My Love is Gone* from "Joshua Judges Ruth," MCAD-10475, MCA CURB Records; *She's No Lady, Black and Blue, Pontiac*, and *She's Hot to Go* from "Pontiac," MCAD-42028, MCA CURB Records. Used by permission from Michael H. Goldsen, music publisher. Used by permission from MCA CURB Records.

- Intermission -

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Music by Ludwig van Beethoven*
Choreography by Mark Morris
Staged by Megan Williams
Costume Design by Martin Pakledinaz
Lighting Design by James F. Ingalls

April Ball, Simon Ball, Christopher Budzynski, Todd Ghanizadeh,
Karla Kovatch, Robert Moore, Viktor Plotnikov, Pollyana Ribeiro, Kyra Strasberg,
Adriana Suárez, Lyn Tally, Nadia Thompson, Paul Thrussell, Yuri Yanowsky
(February 18, 19, 20 eve, 23)

Romi Beppu, Laszlo Berdo, Jennifer Gelfand, Jennifer Glaze, Marjorie Grundvig,
Tara Hench, Zachary Hench, Polo Jin, Michael Johnson, Aleksandra Koltun,
Reagan Messer, Larissa Ponomarenko, Carlos Santos, Robert Underwood
(February 20 mat, 21, 24)

*Music: *Trio No. 5 in D Major, Op. 70, No. 1 ("Ghost") – Allegro vivace e con brio;
Largo assai ed espressivo; Presto.*

World Premiere: February 8, 1994 by San Francisco Ballet

Solo Pianist
Freda Locker

Violinist
Michael Rosenbloom

Cellist
Ronald Lowry

- Intermission -

THE YOUNG MASTERS

CHOREOGRAPHERS AND DESIGNERS

DANIEL PELZIG

Choreographer/Nine Lives: Songs of Lyle Lovett

Daniel Pelzig, recently named Boston Ballet's Associate Artist, was the Company's resident choreographer from 1995 to 1998. He created the critically acclaimed *The Princess and The Pea*, *Passage*, *Flights & Fancy*, and *Romeo and Juliet*. Most recently he re-choreographed Act I of *The Nutcracker* for the Company. He was the gold medalist at the third Boston International Choreography Competition in 1994 for his ballet *Cantabile*. During his residency with Joffrey II, he created *Sonata No. 2*, *Cantus* and *Provence*. He created pieces for numerous companies including Juilliard Dance Ensemble, Central Pennsylvania Youth Ballet, Atlanta Ballet and Milwaukee Ballet.

Mr. Pelzig's talents extend to choreography for opera and theater. As choreographer-in-residence for the Santa Fe Opera, he created the dances for *Countess Maritza*, *Salome* and the World Premiere of *Modern Painters*. He is also resident choreographer for Boston Lyric Opera.

His theater work includes *Iolanthe* and *Company* at the Huntington Theatre, *The Woman Warrior* at the Ahmanson-at-the-Doolittle, Kurt Weill's *Lady in the Dark* on Broadway and *Peter Pan* at the Paper Mill Playhouse. Mr. Pelzig received his ballet training from Richard Thomas and Barbara Fallis. As a performer he danced with ABT II and in the Broadway revivals of *West Side Story* and *Brigadoon*.

NONG TUMSUTIPONG

Costume Designer/Nine Lives: Songs of Lyle Lovett

A rising star on the fashion scene, Nong Tumsutipong is a native of Thailand where her mother, Kanchana, is a top clothing designer for the Bangkok social set. Ms. Tumsutipong's designs are at once flip, assertive, practical, and outrageous. She incorporates found objects (such as handles from a bureau) with soft shapes and rich fabrics. Ms. Tumsutipong was named the best "Local Avant-Garde Fashion Designer" by *Boston Magazine* in 1993, and was recognized as one of 1991's top young fashion designers at the Becoming A New Generation (B.A.N.G.) awards.

Her designs first gained popularity on the club scene in Boston. She told the *Improper Bostonian* in 1994, "I used to go clubbing a lot, and that's how people started noticing my

clothes... I was just making things for myself and some friends, but then people started asking me to design things for them." She soon joined the Boston Design Collaborative and began taking the business of design seriously. Ms. Tumsutipong came to Massachusetts from Thailand at the age of 11, and was educated at the Fay School. She graduated from the Massachusetts College of Art in 1990.

JAMES F. INGALLS

Lighting Designer/Nine Lives: Songs of Lyle Lovett
Maelstrom



James F. Ingalls returns to Boston Ballet where he designed last season's *Ode to Joy* and Daniel Pelzig's World Premiere set to George Gershwin music. Previously he designed Pelzig's *Flights & Fancy*, Danny Buraczek's *By The Horns* and Lila York's *Celts*. Recent projects include *Platée*, directed and choreographed by Mark Morris for the Royal Opera House in London, *St. Francois D'Assise* for the Salzburg Festspiele, *The Rake's Progress* for De Nederlandse Opera, and the European tour of *Peony Pavilion*, all directed by Peter Sellars.

MARK MORRIS

Choreographer/Maelstrom

Mark Morris was born and raised in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He has performed with the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers, Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 90 works for them, as well as choreographing dances for many other ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. There he created 12 pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. He has worked extensively in opera as both a choreographer and a director. Most recently, he directed and choreographed a Royal Opera, Covent Garden

production of Rameau's *Platée* which premiered at the Edinburgh International Festival in 1997. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

MARTIN PAKLEDINAZ

Costume Designer/Maelstrom

Martin Pakledinaz has designed for theater, dance, opera and film. His work has been seen in many Boston productions. He designed *Passage* for Daniel Pelzig and Boston Ballet, the Morris/Handel and Haydn production of *Orfeo ed Euridice*, Stephen Wadworth's production of *Xerxes* for Boston Lyric Opera, and *Game of Love and Chance* for The Huntington Theatre. Mr. Pakledinaz's work can also be seen in New York where he designed *The Life*, for which he earned Tony and Drama Desk Award nominations, *The Diary of Anne Frank* directed by James Lapine, *Impossible Marriage* starring Holly Hunter, and David Henry Hwang's Tony Award winning play *Golden Child*. Other acclaimed work in New York has included *Holiday*, *The Father* and *Hamlet* with Kevin Kline. He has also

designed sets and costumes for Balanchine's *A Midsummer Night's Dream* for Pacific Northwest Ballet, and Helgi Tomasson's original ballet *Silver Ladders* for San Francisco Ballet. His designs for dance include Tomasson's *Tuning Game*, Morris' *Pacific* (all for San Francisco Ballet), Kent Stowell's *Cinderella*, Morris' *The Hard Nut*, and *Norma* for Chicago Lyric Opera. His film credits include *Grand Isle* for Turner Pictures and recently *Rodgers and Hart* for WNET. He received an MFA in Costume Design from the University of Michigan.

LASZLO BERDO

Choreographer/Below Down Under

A graduate of the National Academy of Arts in Champaign, Illinois, Laszlo Berdo joined Ballet Austin in 1985, and became a soloist with the Louisville Ballet in 1986. In 1988 he joined the Cincinnati Ballet as a soloist. After joining Boston Ballet in 1990, he was promoted to soloist in 1992 and to principal in 1995.

He was chosen by Twyla Tharp to perform in *Brief Fling*, *In the Upper Room* and her World Premiere *Waterbaby Bagatelles*. Roles were created for him in Danny Buraczewski's *By The*



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