

Monday, March 5 at 7:30pm, 2007  
UMass Amherst Fine Arts Center Concert Hall

*Fifty* ★ *Years*

# JOFFREY BALLET

CELEBRATING A HALF CENTURY  
OF PERFORMANCES

GERALD ARPINO  
*Artistic Director*

ROBERT JOFFREY and GERALD ARPINO  
*Founders*

*Artists of the Company*

Heather Aagard - Matthew Adamczyk - Derrick Agnoletti  
Fabrice Calmels - April Daly - Jonathan Dummar - Erica Lynette Edwards  
John Gluckman - David Gombert - Jennifer Goodman - Elizabeth Hansen  
William Hillard - Anastacia Holden - Victoria Jaiani - Stacy Joy Keller  
Julianne Kepley - Calvin Kitten - Britta Lazenga - Michael Levine - Suzanne Lopez  
Brian McSween - Thomas Nicholas - Emily Patterson - Eduardo Permuy  
Alexis Polito - Megan Quiroz - Valerie Robin - Christine Rocas - Aaron Rogers  
Willy Shives - Tian Shuai - Abigail Simon - Patrick Simoniello - Michael Smith  
Lauren Stewart - Temur Suluashvili - Kathleen Thielhelm - Mauro Villanueva  
Allison Walsh - Maia Wilkins - Joanna Wozniak

*Arpino Apprentices*

Brandon Alexander - Kimberly Bleich - Matthew Frain  
Justine Humenansky - Vicente Martinez - Erin McAfee  
Caitlin Meighan - Scott Spivey

Cameron Basden, Adam Sklute  
*Associate Artistic Directors*

Charthel Arthur, Mark Goldweber  
*Ballet Masters*

Willy Shives  
*Assistant Ballet Master*

Katherine Selig  
*Principal Stage Manager*

Denise Olivieri  
*Stage Manager*

Leslie B. Dunner  
*Music Director & Principal Conductor*

Paul Lewis  
*Music Administrator & Company Pianist*

**Sponsored by Easthampton Savings Bank, Realty World Sawicki and WFCR 88.5FM**

# PROGRAM

## **Apollo**

### **Choreography by George Balanchine\***

*Music by Igor Stravinsky\*\**

*Costumes by Kathryn Bennett, after the original Karinska designs*

*Lighting Design by Kevin Dreyer*

*Staged by Paul Boos*

Balanchine's *Apollo* begins with Leto, a mortal, giving birth to the god Apollo. He appears fully grown. Handmaidens unwrap him from his swaddling clothes and bring him his lute. Three muses enter and dance with him. Apollo presents each muse with the emblem of her art: a scroll to Calliope, the Muse of Poetry; a mask symbolizing the silence and power of gesture to Polyhymnia, the Muse of Mime; and a lyre to Terpsichore, the Muse of Dance and Song. Of the three, it is Terpsichore who is Apollo's greatest inspiration. The ballet concludes with the ascent to Mount Olympus.

Rudolph Nureyev first performed the role of Apollo with The Royal Ballet in London not long after he defected to the west. Later, in the 1970s he performed the ballet as part of his touring company, "Nureyev and Friends." In this tour he used several Joffrey dancers, primarily Lisa Bradley, who performed the role of Calliope.

### **Scene 1**

The Birth of Apollo

### **Scene 2**

Three Muses appear and dance with Apollo. He presents them with the symbol appropriate to her art: a tablet to Calliope, the Muse of Poetry; to Polyhymnia, the Muse of Mime, a mask that symbolizes the silence and power of gesture; and to Terpsichore, the Muse of Dance and Song, a lyre. Each Muse is pleased with her gift and each one has a solo. Apollo performs a solo and then is once again joined by the Muses. The end of the ballet depicts the ascent of Apollo to Mount Olympus.

**World Premiere:** June 12, 1928. Diaghilev's Ballet Russes, Theatre Sarah Bernhardt, Paris, France.

**Original cast:** Serge Lifar (Apollo), Alice Nikitina (Terpsichore), Lubov Tchernicheva (Polyhymnia), Felia Dubrovskaya (Calliope), Dora Vadimova, Henriette Maicherska (Deeses), Sophie Orlova (Leto)

\*The performance of *Apollo*, a **Balanchine Ballet**, is presented by arrangement with **The George Balanchine Trust** and has been produced in accordance with the **Balanchine Style** ® and **Balanchine Technique** ® Service standards established and provided by the Trust. \*\*©Copyright 1928 by Hawkes & Son (London) Ltd. Revised version © Copyright 1949 by Hawkes & Son (London) Ltd. Copyrights Renewed. Music used with the permission of Boosey & Hawkes, Inc.

## **Apollo**

**cast for Monday, March 5, 2007**

**Apollo**.....Fabrice Calmels

**Calliope**.....Kathleen Thielhelm

**Polyhymnia**.....Valerie Robin

**Terpsichore**.....Victoria Jaiani

**Leto**.....Britta Lazenga

**Handmaidens**.....Alexis Polito & Lauren Stewart

**-Intermission-**

## **Deuce Coupe**

Choreography by Twyla Tharp

Music by the Beach Boys\*

Costumes by Scott Barrie

Scenic Design by United Graffiti Artists

Lighting Design by Jennifer Tipton

In 1973, Robert Joffrey and Gerald Arpino invited Twyla Tharp, then an up-and-coming choreographer, to create a collaborative work between The Joffrey Ballet and Tharp's own contemporary dance company. The result was the groundbreaking creation, *Deuce Coupe*. A few years later, Tharp recreated the work solely for The Joffrey dancers and renamed the ballet, *Deuce Coupe II*. This year, for the 50<sup>th</sup> Anniversary, Tharp has brought back *Deuce Coupe*, incorporating elements of both.

Twyla Tharp's origin creation is known as the so-called "cross-over ballet" that put such works on the map. The dance is presented in a series of duets, trios and canons, and the music's infectious good humor and animation inspire references to the pop/social dances of the 1970s. As an eye to the hurricane swirl of pop music and dancing that makes up the bulk of *Deuce Coupe*, a lone female dancer calmly goes through the entire classical ballet vocabulary.

Tharp has described her ballet as being "about teenagers" and her ballet's mood as one of young people at play. Taking the Beach Boys' "pows" and "boogaloes" at face value, the choreography delivers punchy and carefree accents along its way. *Deuce Coupe* bodies forth as a set of individual dances illuminating different songs, and builds a through-line which culminates most appropriately in "Cuddle Up," a song and dance of mellow, loving and melancholy mood.

Special thanks to The Beach Boys for their valuable assistance and to Terry Morgan, Capitol Records, Inc. and Warner Bros. Records, Inc. for supplying records and tapes.

Music compiled and edited by N.A. Gibson, after the original design by David Horowitz.

Matrix piano solos transcribed, reconstructed and recorded by Paul Lewis from the original David Horowitz recordings.

**World Premiere:** The Joffrey Ballet, February 8, 1973, Chicago, Illinois.

### ***Deuce Coupe III Cast***

#### ***Matrix I***

Heather Aagard,  
Suzanne Lopez, Mauro Villanueva

#### ***Little Deuce Coupe***

Julianne Kepley, John Gluckman, Jennifer Goodman, Brian McSween,  
Valerie Robin, Willy Shives, Maia Wilkins, Thomas Nicholas,  
April Daly, Michael Smith, Allison Walsh, Calvin Kitten,  
Suzanne Lopez, Mauro Villanueva

#### ***Honda***

Heather Aagard,  
John Gluckman, Julianne Kepley, Brian McSween, Valerie Robin

#### ***Devoted to You***

Heather Aagard,  
John Gluckman, Julianne Kepley, Brian McSween, Valerie Robin

#### ***How She Boogalooed It***

Heather Aagard,

April Daly, John Gluckman, Jennifer Goodman, Julianne Kepley,  
Thomas Nicholas, Valerie Robin, Michael Smith, Mauro Villanueva

***Matrix II***

Suzanne Lopez, Willy Shives, Allison Walsh, Maia Wilkins,  
John Gluckman, Michael Smith

***Alley Oop***

April Daly, Jennifer Goodman, Brian McSween, Thomas Nicholas,  
Valerie Robin, Michael Smith, Mauro Villanueva, Allison Walsh

***Take a Load Off Your Feet***

John Gluckman, Julianne Kepley, Thomas Nicholas

***Long Tall Texan***

Julianne Kepley, Brian McSween

***Papa Ooh Mau Mau***

Jennifer Goodman, Valerie Robin, Willy Shives,  
Michael Smith, Mauro Villanueva, Maia Wilkins

***Catch a Wave***

April Daly, John Gluckman, Jennifer Goodman,  
Thomas Nicholas, Valerie Robin

***Got to Know the Woman***

Julianne Kepley, Heather Aagard

***Matrix III***

Heather Aagard

***Shut Up/Go Home***

Valerie Robin, John Gluckman

***The Welfare Song***

Maia Wilkins

Calvin Kitten, Willy Shives, Michael Smith, Mauro Villanueva

***Matrix IV***

Allison Walsh

Calvin Kitten, Brian McSween,  
Willy Shives, Michael Smith, Mauro Villanueva

***Mama Says***

Calvin Kitten, Allison Walsh

***Wouldn't it be Nice***

April Daly, Jennifer Goodman, Calvin Kitten, Suzanne Lopez,  
Thomas Nicholas, Willy Shives, Mauro Villanueva,  
Allison Walsh, Maia Wilkins

***Cuddle Up***

Heather Aagard,

April Daly, John Gluckman, Jennifer Goodman, Julianne Kepley, Calvin Kitten, Suzanne Lopez,  
Brian McSween, Thomas Nicholas, Valerie Robin, Willy Shives,  
Michael Smith, Mauro Villanueva, Allison Walsh, Maia Wilkins

**The Green Table**  
**Danse Macabre in Eight Scenes**

(Created between two wars as a memorial for the Unknown)

Choreography by Kurt Jooss

Music by F.A. Cohen

Set and Costumes by Hein Heckroth

Masks by Hermann Markard

Lighting by Nicholas Cernovitch after the original Jooss/Markard design

***THE GREEN TABLE***

**Danse Macabre in Eight Scenes**

***(Created between two wars as a memorial for the Unknown)***

*Book & Choreography* by Kurt Jooss

*Music* by F.A. Cohen

*Masks & Lighting* by Hermann Markard

*Costumes* by Hein Heckroth

*Lighting Re-Created* by Kevin Dreyer

*Staged* by Anna Markard

*Repetiteur:* Jeanette Vondersaar

***Pianists:***

Paul Lewis

Mungunchimeg Buriad

***The Green Table*** is a pacifist work depicting the inhumanities and corruption of war. It was created in 1932 for the International Competition of the Choreography in Paris where it won first prize.

This Year, 2007, marks the fortieth anniversary of The Joffrey's first presentation of ***The Green Table***. In 1967 The Joffrey Ballet became the first American company to present this anti-war masterpiece and it quickly became a signature work for the company helping to build The Joffrey's profile as a ballet company of social relevance and one that speaks to the sign of the times as well as a repository for the great masterpieces of early 20<sup>th</sup> Century dance.

The Joffrey Ballet production of ***The Green Table*** was first telecast on the PBS series, "Dance in America," in 1982 directed by Emile Addino. In 2000 it was telecast again on WTTW Chicago in a one hour special: Dancing with Death: The Green Table directed by Thomas Grimm.

**World Premiere:** Ballets Jooss, July 3, 1932, International Choreographic Competition, organized by Les Archives Internationales de la Danse, at the Theatre des Champs-Elysees, Paris.

***The Joffrey's original re-construction was made possible by a grant from***

The New York State Council of the Arts.

|                          |                        |
|--------------------------|------------------------|
| <b>Scene I:</b> .....    | The Gentlemen in Black |
| <b>Scene II:</b> .....   | The Farewells          |
| <b>Scene III:</b> .....  | The Battle             |
| <b>Scene IV:</b> .....   | The Refugees           |
| <b>Scene V:</b> .....    | The Partisan           |
| <b>Scene VI:</b> .....   | The Brothel            |
| <b>Scene VII:</b> .....  | The Aftermath          |
| <b>Scene VIII:</b> ..... | The Gentleman in Black |

### ***The Green Table Cast***

|                                  |  |
|----------------------------------|--|
| <b>DEATH</b> .....               | Michael Levine   |
| <b>THE STANDARD BEARER</b> ..... | Temur Suluashvili  |
| <b>THE OLD SOLDIER</b> .....     | Patrick Simoniello   |
| <b>THE YOUNG SOLDIER</b> .....   | Tian Shuai   |
| <b>THE YOUNG GIRL</b> .....      | Suzanne Lopez  |
| <b>THE OLD MOTHER</b> .....      | Victoria Jaiani  |
| <b>THE WOMAN</b> .....           | Julianne Kepley  |
| <b>THE PROFITEER</b> .....       | Matthew Adamczyk   |
| <b>SOLDIERS</b> .....            | Derrick Agnoletti<br>William Hillard<br>Eduardo Permuy                           |
| <b>WOMEN</b> .....               | April Daly<br>Elizabeth Hansen<br>Megan Quiroz<br>Abigail Simon<br>Allison Walsh |

**GENTLEMEN IN BLACK**.....Matthew Adamczyk, Derrick Agnoletti, April Daly, William Hillard, Victoria Jaiani, Julianne Kepley, Eduardo Permuy, Tian Shuai, Patrick Simoniello, Temur Suluashvili

**The Green Table** is an anti-war masterpiece that won first prize at the International Congress of the Dance on July 3, 1932 at the Theatre des Champs-Elysees. The ballet was conceived in Germany between the two World Wars. **The Green Table** depicts the inhumanities of warfare and the power of leadership. Considered an international dance classic, the ballet is a pure example of Kurt Jooss' individual style and German Expressionism. The ballet is in eight scenes and is set to a score for two pianos.

The Joffrey Ballet was the first American company to dance **The Green Table** and was featured in the PBS series, "Dance in America," on December 13, 1982.

**World Premiere:** July 3, 1932, Theatre des Champs-Elysees, Paris, France.

**The Joffrey Ballet Premiere:** February 22, 1967, Royal Alexandra Theatre, Toronto, Ontario.

### **History of The Joffrey Ballet**

Robert Joffrey and Gerald Arpino's uniquely American vision of dance first took form in 1956. The original company consisted of six dynamic and highly individual dancers. While Robert Joffrey stayed in New York to teach ballet classes and earn money to pay the dancers' salaries, Gerald Arpino led the troupe as they traveled across America in a station wagon pulling a U-Haul trailer. Their repertoire of original ballets by Robert Joffrey set them apart from the other small touring companies of the time who often performed scaled-down versions of the classics. From the beginning Joffrey and Arpino wanted a company that came out of their roots, out of America.

The Joffrey Ballet's first performance took place on the morning of October 2, 1956 at Frostberg State Teachers College in Maryland. In 1957, The Joffrey's first performance in a major city took place in Chicago at the Eighth Street Theater. On the strength of that Chicago performance, The Joffrey began to transform itself from a fledgling company to one of the premier ballet companies in the world. The Joffrey has performed in over 400 U.S. cities and in all 50 states. International tours include Afghanistan, Australia, Austria, Canada, Denmark, Egypt, England, Germany, Greece, Hong Kong, Iran, Israel, Italy, Jordan, Korea, Mexico, Portugal, Russia, Scotland, Singapore, Spain, Syria, Taiwan and Turkey. The Joffrey Ballet was the first American company invited to tour the former Soviet Union, and the first dance company to perform at the White House. The Joffrey also pioneered dance on television, inaugurating public television's "Dance in America" series. In 2003, director Robert Altman made a feature film called "The Company," based on The Joffrey Ballet.

Together, Robert Joffrey and Gerald Arpino created a one-of-a-kind American company of dancers for whom they choreographed original and socially relevant ballets. They were the first to commission ballets by modern dance choreographers such as Alvin Ailey, Laura Dean, Mark Morris and Twyla Tharp. They amassed the largest repertoires in the U.S. of works by such choreographers as Sir Frederick Ashton, John Cranko and Leonide Massine. They also reconstructed "lost" ballets of the early 20th century, primarily from Diaghilev's Ballets Russes, including Nijinsky's *Le Sacre Du Printemps*, Massine's *Parade*, and Balanchine's *Cotillon*. One of the most recognized names in dance, The Joffrey Ballet is known around the world for its repertoire of historical ballets as well as ground-breaking works, such as *Billboards*, a full-length work created to the rock music of Prince.

The Joffrey Ballet was originally established in New York in 1956 and for many years was the resident ballet company at City Center. The Joffrey was also the resident summer dance at Ravinia Festival from 1972 to 1979 and the resident ballet company of the Los Angeles Music Center from 1982 to 1992. Finally, The Joffrey Ballet made Chicago its permanent home in 1995 and is currently the resident ballet company of the Auditorium Theatre of Roosevelt University.

### **Robert Joffrey, Founder**

Robert Joffrey was born in Seattle, Washington, in 1930 and died in New York City in 1988. In 1956, he founded The Joffrey Ballet—an ensemble of American dancers for whom he choreographed, taught, commissioned original ballets, and reconstructed rare classics. In the process, Mr. Joffrey built what is now acknowledged to be one of the major international dance companies, a company cited for its virtuosity and its exciting, original repertoire.

Mr. Joffrey discovered and introduced innumerable modern dance choreographers to ballet audiences. He was the first American director to present the work of Denmark's Auguste Bournonville and he was especially noted for his meticulous recreations of the legendary Diaghilev era ballets. Mr. Joffrey invited great living ballet choreographers to revive some of their "lost" masterworks and, in the process, assembled one of the largest and most diverse repertoires in the world. His own ballets indicate his varied interests, from the classical *Pas Des Déesses* to the multimedia *Astarte*; the romantic *Remembrances* to the evocative *Postcards*.

Mr. Joffrey was a master teacher with an eye for talent. Although he gave up a promising career as a dancer to form his company, he maintained his early interest in training gifted students and young professionals through The Joffrey Ballet School, which he established in 1953, and The Joffrey Workshop in San Antonio, founded in 1977. Additionally, Mr. Joffrey guest taught in festivals around the country.

Among his many dance affiliations, Mr. Joffrey was co-president with Bolshoi Ballet director Yuri Grigorovich of the International Dance Committee, International Theatre Institute, one of three jurors of Denmark's Hans Christian Andersen Ballet Awards, a member of the National Council of the Arts, and honorary chairman of the American Choreographer Awards. His numerous awards and honors included the Dance Magazine Award, the Capezio Award, New York City's Handel Medallion, Club 100's Distinguished Artist's Award (L.A. Music Center), Dance Notation Bureau's Distinguished Service Award, and an honorary Ph.D. from Pacific Lutheran University in Tacoma, Washington. In 2000, Mr. Joffrey was inducted into The National Dance Museum.

### **Gerald Arpino, *Founder and Artistic Director***

Gerald Arpino was born in Staten Island, New York, and received early dance training in Seattle by Mary Ann Wells. He co-founded The Joffrey Ballet with Robert Joffrey in 1956 and served as associate director for many years. Upon Mr. Joffrey's death in 1988, Mr. Arpino succeeded him as artistic director.

A leading dancer with the company in its early years, Mr. Arpino choreographed his first work for The Joffrey, *Ropes*, in 1961. Shortly thereafter, he became The Joffrey's resident choreographer and to date has created more than one-third of the company's repertoire. His amazingly diverse work ranges from social commentary to pure dance gems. His ballets are in the repertoires of companies around the world.

Mr. Arpino is the first choreographer commissioned to create a ballet to honor the Office of the American Presidency: *The Pantages and the Palace Present Two-a-Day*. He was the first American commissioned by a city, San Antonio, to do a ballet, *Jamboree*. In 1993, Mr. Arpino produced America's first full-evening rock ballet, *Billboards*, set to the music of Prince. In addition, he is the only choreographer to have had four of his ballets performed at the White House.

Mr. Arpino serves on numerous boards and councils including the national advisory council of the ITI/USA International Ballet Competition and the board of the Dance Notation Bureau. He is a member of the Arts Advisory Committee of the New York International Festival of the Arts. He serves as an advisor to the Artists Committee for The Kennedy Center Honors. He is also a member of the board of The Chicago Academy for the Arts. Among many awards and tributes Mr. Arpino holds honorary doctorates from the College of Staten Island, City University of New York, and Wagner College. He was recipient of the 1974 Dance Magazine award and the Vaslav Nijinsky Medal. In 2005, Mr. Arpino received several prestigious awards, including the first award for Visionary Leadership from the Arts and Business Council of Chicago, the University Club of Chicago's Cultural Award, and the Chicago National Association of Dance Masters' 2005 Lifetime Achievement Award. He was also honored by the *Chicago Tribune* for the third time as one of the "Chicagoans of the Year" for his important contribution to the arts in Chicago and the world. In the summer of 2006, Mr. Arpino will be presented with the prestigious Grande Ufficiale OSSI (Ordine della Stella della Solidarietà Italiana) by the President of the Republic of Italy, Carlo Azeglio Ciampi.