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**CAL PERFORMANCES PRESENTS AMERICAN BALLET THEATRE IN WORKS BY  
TWYLA THARP, JEROME ROBBINS, STANTON WELCH AND GEORGE BALANCHINE  
PLUS TWO WEST COAST PREMIERES BY JORMA ELO AND BENJAMIN MILLIPIED  
WEDNESDAY-SUNDAY, NOVEMBER 7-11 AT ZELLERBACH HALL**

**TWO PROGRAMS ARE OFFERED ACCOMPANIED BY  
BERKELEY SYMPHONY ORCHESTRA**

**THE ENGAGEMENT CONCLUDES THE MONTHLONG FOCUS ON TWYLA THARP  
THAT INCLUDES A SERIES OF HUMANITIES EVENTS**

**A *SIGHTLINES* pre-performance talk will be given by dance writer and Tharp biographer  
Marcia Siegel, Friday, November 9 at 7:00 p.m. at Zellerbach Hall.**

**BERKELEY, October 3, 2007**—American Ballet Theatre (ABT), one of the world's most revered dance troupes, will give six performances in Berkeley, all rich with revivals and new works, including two West Coast premieres and two classic **Twyla Tharp** creations **Wednesday—Sunday, November 7—11 at Zellerbach Hall**. The first program includes **Stanton Welch's** *Clear* set to music by **J. S. Bach**; **George Balanchine's** *Ballo della Regina* to music by **Giuseppe Verdi**; **Jerome Robbins's** *Fancy Free*, with music by **Leonard Bernstein**; and a pas de deux, to be announced (Nov. 7–8). The second program, part of Cal Performances' ongoing salute to Twyla Tharp, features her ballroom showpiece *Sinatra Suite*, set to favorites sung by **Frank Sinatra**, and the sleek and jazzy *Baker's Dozen*, danced to music by **Willie "The Lion" Smith**. Also on the program are two West Coast premieres, one each by **Jorma Elo**, (untitled) set to **Philip Glass's** "A Musical Portrait of Chuck Close" with set design by **Chuck Close** and performed by pianist **Bruce Levingston**; and **Benjamin Millepied**, set to music by **Nico Muhly** and titled *From Here On Out* (Nov. 9–11). The **Berkeley Symphony Orchestra** will accompany works on both programs.

A *Sightlines* pre-performance talk with dance writer and Twyla Tharp biographer Marcia Siegel will take place Friday, November 9, 7-7:30 p.m. at Zellerbach Hall. This *Sightlines* event is free to all ticket holders.

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American Ballet Theatre's engagement concludes Cal Performances' monthlong tribute to Twyla Tharp, a phenomenon in American dance, who first merged jazz, ballet and modern dance with a penchant for popular culture and a post-modernist flair. The Focus on Twyla Tharp has included two other acclaimed American ballet companies performing Tharp works: Joffrey Ballet (Oct. 4-6) and Miami City Ballet (Oct. 26-28).

### **PROGRAM A**

Australian Stanton Welch's signature work, *Clear*, is a showcase of pyrotechnical brilliance and elegant virility set to two Johann Sebastian Bach violin concerti. Created for American Ballet Theatre, it received its world premiere by the company in 2001. A relatively short work (20 minutes), sensual and abstract with costumes by Michael Kors and Lisa Pinkham, *Clear* displays the strengths of the men of the ballet corps.

George Balanchine's *Ballo della Regina*, set to music by Giuseppe Verdi from the opera *Don Carlos*, was given its world premiere by New York City Ballet in 1978, and tested the virtuosity of fabled ballerina Merrill Ashley, with its infamously difficult footwork. "There's much Balanchinean invention upon which to feast the eye: four bounding soloists, some juicy bravura for the male lead ... and, of course, the high-speed, tongue-twisters-for-the-feet" (*Ballet Magazine*).

When Jerome Robbins' first ballet, *Fancy Free*, was premiered at the Metropolitan Opera House in April 1944, it proved to be one of the most exciting evenings in the history of ballet in America, marking the emergence of many new American talents. Robbins, an original member of American Ballet Theatre, had created the choreography while on a coast-to-coast tour with the company, working closely through correspondence with a young, unknown composer in New York, Leonard Bernstein. Bernstein had sprung into national prominence shortly before the premiere of *Fancy Free* when he stepped in at the last moment and, without rehearsal, conducted the New York Philharmonic as a substitute for the ailing Bruno Walter. Following the success of the ballet, it was translated into a musical comedy entitled *On The Town*, which in turn was

adapted for the screen with Gene Kelly as the star. *Fancy Free* with its youthful and zestfully modern spirit has become the trademark of American Ballet Theatre.

Program A is presented Wednesday & Thursday, November 7 & 8.

## PROGRAM B

**Twyla Tharp's** *Baker's Dozen* takes its audiences, by way of a smooth jazz score of music by **Willie "The Lion" Smith**, to a circa 1920s "palm court" where afternoon social dancing happens with ease and élan, along with some physical eccentricities: dancers clambering up on other dancers, dancers held upside-down or in other "indecorous" positions. Costumed in flowing afternoon dresses for the women and semi-formals for the men, the dancers slip into and out of view in an ever-evolving combination. In its romantically inclined couplings, its eccentric partnerings, and its fine unison work, the dance conjures a world of social graces and personal rapport. Since its beginnings, the dance has been an audience favorite, mixing nostalgic and contemporary emotions together. American Ballet Theatre performs *Baker's Dozen* for the very first time this season. A work for twelve dancers in five sections, *Baker's Dozen* received its world premiere by the Twyla Tharp Dance Company in 1979 and featured Tharp in the original cast. The ballet is staged for ABT by Elaine Kudo.

*Sinatra Suite*, with its single ballroom couple dancing the many romantic moods of songs by Frank Sinatra, focuses Tharp's fascination with the work of the celebrated American crooner. It follows Tharp's previous, grander scaled *Nine Sinatra Songs*. Drawing partly on the moods and moves from that popular earlier work, as well as from the more intimate *Once More Frank*, Tharp fashioned a two-dancer, single-couple showcase with its own emotion and distinction, assimilating "the Astaire style to an '80s sensibility" (*Washington Post*). The cycle of five songs runs the gamut of infatuation (*Strangers in the Night*), through cynicism and resignation, and the difficulties that might follow (*That's Life*). *My Way* comes with the suggestion of a relationship's anniversaries. Other signature Sinatra songs like *One for my Baby* and *All the Way* complete the suite. After the woman exits comes the bittersweet moment of being left all alone. The suite ends with a solo, and it's for the man, which in the 1983 ABT performance was Baryshnikov.

The friendship between two influential artists, **Philip Glass** and **Chuck Close**, serves as the inspiration for a new, yet untitled, ballet by **Jorma Elo**, set to Philip Glass's *A Musical Portrait of Chuck Close*. Glass's portrayal of the life of artist Chuck Close was conceived and first performed in 2005 by concert pianist Bruce Levingston. ABT's premiere of the work includes three additional movements by Glass, and features a set design by Chuck Close and costumes by designer **Ralph Rucci**. Pianist **Bruce Levingston**, praised his "graceful, sensuous sound." by *The New York Times*, will be performing the Glass composition.

The new work by **Benjamin Millepied** titled *From Here On Out* is set to a commissioned score by composer **Nico Muhly**. The work, a ballet for 12 dancers, features costumes designed by Millepied and lighting by Roderick Murray. A principal dancer with New York City Ballet, Millepied has previously choreographed *Double Aria* (2003) for New York City Ballet and *Circular Motion* (2005). He choreographed *Capriccio* in 2006 for the ABT Studio Company. This is Millepied's first work for American Ballet Theatre.

Program B is presented Friday–Sunday, November 9–11.

### **AMERICAN BALLETTHEATRE**

"American Ballet Theatre...is a great and grand international ensemble, one of the greatest and grandest ballet companies in the whole wide world" (*The New York Times*). Founded in 1939 to represent the best in American ballet, the company's repertoire includes the great touchstone of ballet's past – *Swan Lake*, *Giselle*, *Les Sylphides* – as well as new works, many commissioned by the company from modern masters such as Balanchine, Jerome Robbins, Agnes DeMille and Twyla Tharp, among others. In 1980, Mikhail Baryshnikov took on the company's artistic leadership, strengthening and refining its classical tradition. Current artistic director, former ABT principal dancer **Kevin McKenzie**, took the artistic reins in 1992, committing to a vision of a thoroughly American company able to master the full range of old and new works, taking them to audiences throughout the world including annual tours of the United States, appearing in all 50 states, and 30 international tours to 42 countries. ABT returns to Cal Performances after a six year absence.

## CHOREOGRAPHERS

**Twyla Tharp** (*Sinatra Suite, Baker's Dozen*) began dance classes when she was four, and soon was studying every kind of dance available: ballet, tap, jazz and modern. Tharp attended Barnard College in New York City, where she was able to study concurrently at the American Ballet Theatre School with most of the great masters of modern dance: Martha Graham, Merce Cunningham, Paul Taylor and Erick Hawkins. Graduating with an art history degree, she resolved to make a career in dance. She joined the Paul Taylor Dance Company in 1963, but left to start her own group in 1965. Tharp's work combines a classical discipline and rigor with avant-garde iconoclasm, her ballet technique making use of natural movements like running, walking and skipping. If modern dance is supposed to be serious and spiritual, hers is humorous and edgy, dynamic and unpredictable. Tharp and many of her dancers have been invited to collaborate and perform with the major ballet companies, first the Joffrey Ballet with her *Deuce Coupe, As Time Goes By* and *Sue's Leg* (to music of Fats Waller) then American Ballet Theatre, where Mikhail Baryshnikov danced the lead role in her *Push Comes to Shove*, which juxtaposed Mozart with rags by Scott Joplin. Her autobiography, also titled *Push Comes to Shove*, was published in 1992. In the same year, she received a MacArthur Fellowship, one of its so-called genius grants. She continues to work with the world's great ballet companies and to choreograph and direct for film, television and Broadway.

In July 2003, the acclaimed Australian choreographer **Stanton Welch** (*Clear*) became artistic director of Houston Ballet, America's fourth largest ballet company. As one of the most sought-after choreographers of his generation, he has created works for such prestigious international companies as Houston Ballet, The Australian Ballet, Birmingham Royal Ballet, and Royal Danish Ballet. Welch has been commissioned by the San Francisco Ballet to choreograph a new work for next season.

A major artistic figure of the 20th Century, **George Balanchine** (*Ballo Della Regina*) revolutionized the look of classical ballet. Taking classicism as his base, he heightened, quickened, expanded, streamlined, and even inverted the fundamentals of the 400-year-old language of academic dance. This had an inestimable influence on the growth of dance in America. His ballets are performed by all the major classical ballet companies throughout the

world and he is regarded as the foremost contemporary choreographer of ballet, the most frequently performed twentieth century choreographer in the world today. Born in St. Petersburg, Russia, Balanchine (1904-1983) came to the United States in 1933, founding the School of American Ballet in 1934 and New York City Ballet in 1948. Balanchine served as its ballet master and principal choreographer until his death, revolutionizing classical ballet and influencing succeeding generations of dancers and choreographers.

**Jerome Robbins** (*Fancy Free*) was an extraordinary American choreographer (1918-1998) whose vast body of work included everything from classical ballet to contemporary musical theater to films. Among the numerous stage productions he worked on were *High Button Shoes*, *The King And I*, *The Pajama Game*, *Bells Are Ringing*, *West Side Story*, *Gypsy: A Musical Fable*, *Peter Pan* and *Fiddler on the Roof*. In 1949 he joined New York City Ballet as associate artistic director with George Balanchine. In 1965, for ABT's 25th anniversary, he staged Stravinsky's *Les Noces* to enormous acclaim. During his illustrious career, Robbins served on the National Council of the Arts and New York State Council on the Arts. His numerous awards include the Kennedy Center Honors, three honorary doctorates and National Medal of the Arts.

**Benjamin Millepied** (*From Here on Out*), born in Bordeaux, France, studied ballet at the Conservatoire National in Lyon, France and in the summer of 1992 came to New York to study at the School of American Ballet (SAB). In 1994, he received the Prix de Lausanne Award, and in 1995 was invited to become a member of New York City Ballet's corps de ballet. He was made a Principal Dancer in 2001. **Jorma Elo** (*untitled*) is creating a buzz on two continents. Resident choreographer of Boston Ballet, Elo challenges dancers and excites audiences with a fusion of classical and contemporary movement that is physically demanding to the extreme as it hurtles along at warp speed. His rigorous choreography requires virtuoso dancers who possess a sense of abandon coupled with precise coordination.

### **BERKELEY SYMPHONY ORCHESTRA**

The Berkeley Symphony Orchestra performs contemporary, traditional and rarely-heard symphonic literature, premiering works by emerging and established contemporary composers; showcasing Bay Area artists and soloists; working in collaboration with other artists and arts

institutions; and promoting an understanding and appreciation of significant contemporary works. Maestro Kent Nagano will step down from his post as music director in 2009, wrapping up an unparalleled 31-year relationship between the internationally prominent conductor and the ambitious but small community orchestra that gave him his start. Nagano, 55, is renowned worldwide as a symphonic and operatic conductor. Under Nagano's leadership, the orchestra has given the U.S. and world premieres of works by such modern masters as Olivier Messiaen, Elliott Carter, George Benjamin, Thomas Adès and Unsuk Chin.

### **FOCUS ON TWYLA THARP: HUMANITIES EVENTS**

In addition to performances of works by Twyla Tharp by the Joffrey Ballet, Miami City Ballet and American Ballet Theatre, Cal Performances has arranged a variety of related community and campus events. The Osher Long Life Institute (OLLI), an organization on the UC Berkeley campus that provides courses for community members aged 50 and over, offers a fall course titled **Tharp's Impact on American Dance** that features a series of lectures by dance critics and authors, including **Elizabeth Zimmer**, former senior editor at the *Village Voice* (Oct. 4); **Janice Ross**, Associate Professor at Stanford (Oct. 25); and **Marcia Siegel**, Tharp biographer and dance critic for the *Boston Phoenix* (Nov. 8). The class includes discounted tickets to performances by the three companies. A film series titled **Twyla Tharp's Choreography** in Film will be held at Wheeler Auditorium and includes screenings of four films *Hair* (Oct. 9); *Ragtime* (Oct. 16); *Amadeus* (Director's Cut) (Oct. 23); and *White Nights* (Nov. 14).

Marcia Siegel, whose book on Tharp is titled *Howling Near Heaven: Twyla Tharp and the Reinvention of Modern Dance* (2006), will make a second appearance on campus when she gives a lecture on Tharp's work; this event is co-sponsored by The Faculty Club and the Department of Theater, Dance & Performance Studies (DTPS) (Nov. 9). Lastly, DTPS is reconstructing one of Tharp's quintessential post-modern work, *Torelli* (1976) with UC Berkeley dance students directed by Lisa Wymore and Shannon Jackson; the production also includes choreography by Jess Curtis, Kim Epifano and Ariel Osterweis Scott (April 18-27). All of the events are made possible in part by Consortium for the Arts at UC Berkeley.

### TICKET INFORMATION

Tickets for **American Ballet Theatre Wednesday–Friday, November 7–9 at 8:00 p.m.;** **Saturday, November 10 at 2:00 p.m. & 8:00 p.m.;** and **Sunday, November 11 at 3:00 p.m.** at Zellerbach Hall are priced at **\$38.00, \$60.00, \$86.00** and **\$100.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperformances.net](http://www.calperformances.net); and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens, other students and UC Alumni Association members receive a \$5 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at [www.calperformances.net](http://www.calperformances.net).

For select performances, Cal Performances offers Rush Tickets to UCB students, faculty and staff, senior and community members. Rush Tickets are announced two hours prior to a performance and are available in person only at the Ticket Office beginning one hour before the performance; quantities may be limited. Rush Ticket sales are limited to one ticket per person, and all sales are cash only. Rush Ticket prices are \$10.00 for UCB students; \$15.00 for UCB faculty and staff (UCB ID required) and seniors age 65 or older; and \$20.00 for all other community members. For more information call 510-642-9988, press 2 for the rush hotline, two hours prior to a performance only.

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Cal Performances 2007/08 season is sponsored by Wells Fargo.

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**CALENDAR EDITORS, PLEASE NOTE:**

### CAL PERFORMANCES PRESENTS

**Friday, November 9 from 7-7:30 p.m.**  
**SIGHTLINES**

**Zellerbach Hall, UC Berkeley Campus**  
Bancroft Way at Telegraph Ave, Berkeley

A *Sightlines* pre-performance talk will be given by dance writer and Tharp biographer Marcia Siegel, at 7:00 p.m. *Sightlines* is a continuing program of pre- and post-performance discussions with Cal Performances' guest artists and scholars, designed to enrich the audience's experience. These events are free to ticket holders.

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**Wednesday, Thursday, Friday Nov. 7-9 at 8:00 p.m.**  
**Saturday, November 10 at 2:00 p.m. & 8:00 p.m.**  
**Sunday, November 11 at 3:00 p.m.**

**Zellerbach Hall, UC Berkeley Campus**  
Bancroft Way at Telegraph Ave, Berkeley

*Dance Series: Focus on Twyla Tharp*

**American Ballet Theatre**  
**Kevin McKenzie**, artistic director  
**Berkeley Symphony Orchestra**

**Program A:** (Wed. & Thurs. Nov. 7 & 8 at 8:00 p.m.)

*Clear* (2001), music by JS Bach, choreography by Stanton Welch  
*Ballo della Regina* (1978), music by Verdi, choreography by Balanchine  
*Fancy Free* (1944), music by Leonard Bernstein, choreography by Jerome Robbins  
Pas de deux, to be announced.

**Program B:** (Fri., Nov. 9 at 8:00 p.m.; Sat., Nov. 10 at 2:00 & 8:00 p.m.; Sun., Nov. 11 at 3:00 p.m.)

*Sinatra Suite* (1983), set to songs sung by Frank Sinatra, choreography by Twyla Tharp  
*Baker's Dozen* (1979), music by Willie "The Lion" Smith, choreography by Twyla Tharp  
*From Here on Out* (2007), music by Nico Muhly, choreography by Benjamin Millepied  
(West Coast Premiere)  
Untitled (2007), music by Philip Glass, choreography by Jorma Elo (West Coast Premiere)

**Tickets: \$38.00, \$60.00, \$86.00 and \$100.00**, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperformances.net](http://www.calperformances.net); and at the door.

### **FOCUS ON TWYLA THARP: HUMANITIES EVENTS**

**Thursday, October 4 & 25 from 2:00-4:00 p.m.**  
**Thursday, November 8 from 1:45-3:00 p.m.**  
**CLASS**

**Osher Life Long Learning Institute**  
Alumni House, UC Berkeley Campus

**Program:** A class titled **Tharp's Impact on American Dance** is offered by the Osher Lifelong Learning Institute. Designed for participants aged 50 and above, it features a series of lectures by dance critics and authors and discounted tickets to performances by the Joffrey Ballet, Miami City Ballet and American Ballet Theatre. For more information go to [www.oli.berkeley.edu](http://www.oli.berkeley.edu) or call 510-642-9934. Pre-registration is required.

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**Tuesday, October 9, 16, 23 at 7:00 p.m.**  
**Tuesday, November 14 at 7:00 p.m.**  
**FILM SERIES**

**Wheeler Auditorium, UC Berkeley Campus**  
Telegraph at Bancroft Ave., Berkeley

**Program:** The film series titled **Twyla Tharp's Choreography in Film** includes *Hair* (Oct. 9), *Ragtime* (Oct. 16), *Amadeus* (Director's Cut) (Oct. 23) and *White Nights* (Nov. 14).

**Tickets:** \$3.00, available at the door.

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**Friday, Oct. 26 at 6:00 p.m.**  
**CONVERSATION**

**Faculty Club, UC Berkeley Campus**  
College at Bancroft Way, Berkeley

**Program:** Cal Performances director, Robert Cole will interview Miami City Ballet artistic director, Edward Villella. Presented in association with The Faculty Club and made possible in part by the Consortium for the Arts at UC Berkeley. This event is free and open to the public.

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**Friday, November 9 from 4:00-5:30 p.m.**  
**LECTURE**

**Faculty Club, Great Hall, UCB Campus**  
College at Bancroft Way, Berkeley

**Program:** A talk by Marcia Siegel, Boston Phoenix dance journalist and author of *Howling Near Heaven: Twyla Tharp and the Reinvention of Modern Dance*. This event is presented by Cal Performances in association with The Faculty Club and the Department of Theater, Dance and Performance Studies. For further information go to <http://theater.berkeley.edu> or call 510-642-9925.

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**Friday & Saturday, April 18 & 19 at 8:00 p.m.**  
**Friday & Saturday, April 25 & 26 at 8:00 p.m.**  
**Sunday, April 20 & 27 at 2:00 p.m.**  
**Berkeley Dance Project**

**Zellerbach Playhouse, UCB Campus**  
Dana at Bancroft Way, Berkeley

**Program:** Produced by the Department of Theater, Dance and Performance Studies, Twyla Tharp's quintessential post-modern work, *Torelli* (1976) is reconstructed with UC Berkeley dance students in a program directed by Lisa Wymore and Shannon Jackson, which also includes choreography by Jess Curtis, Kim Epifano, and Ariel Osterweis Scott. For tickets and additional program information, call 510.642.9925 or go to <http://theater.berkeley.edu>.

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