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**CAL PERFORMANCES PRESENTS
THE SUZANNE FARRELL BALLET
IN TWO DISTINCT PROGRAMS SATURDAY & SUNDAY,
OCTOBER 24 & 25 AT ZELLERBACH HALL**

**Works include *pas de deux* from nine different Balanchine ballets and
Scene d'Amour from Maurice Béjart's *Romeo and Juliet***

BERKELEY, September 14, 2009—One of the greatest ballerinas of the 20th century, **Suzanne Farrell**, and her eponymous company celebrate its ninth season by presenting two different programs at Zellerbach Hall on **Saturday, October 24 at 8:00 p.m.** and **Sunday, October 25 at 3:00 p.m.** **The Suzanne Farrell Ballet**, in residency at the Kennedy Center in Washington, DC, is the world's leading proponent of the works of Russian-born choreographer **George Balanchine**. Farrell was the legendary choreographer's greatest muse; for nearly a decade he created many now-classic ballets for her. She carries forth the legacy of Balanchine through performances of his classic ballets. "With rare freshness and nuance" (*The New York Times*), Farrell's company will perform an evening of Balanchine *pas de deux* (October 24) and on the following day, a mixed repertory program of works by Maurice Béjart and Balanchine (October 25).

On Saturday, October 24, The Suzanne Farrell Ballet will perform ***The Balanchine Couple***, featuring *pas de deux* from nine different Balanchine ballets presented in approximate chronological order, beginning with *Apollo* (1928, music by Stravinsky) and including the *Pas de Mauresque* from *Don Quixote* (1965, music by Nabokov); *La Sonnambula* (1946, music by Rieti), *Meditation* (1963, music by Tchaikovsky), and *Chaconne* (1976, music by Gluck). The program culminates in the *Grand Pas de Deux* from *Stars and Stripes* (1958, music by Sousa). Farrell, who provides onstage narration, navigating audiences through the evolution of Balanchine's legendary *pas de deux* style, is "distinguished by [her] own rare analytical skills" (*The New York Times*).

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On Sunday, October 25, the program will include three dramatic Balanchine works and a scene from French-Swiss choreographer Maurice **Béjart**'s groundbreaking production of *Romeo and Juliet*—a work Farrell danced for Béjart in 1970. The Balanchine works include *Pas d'Action* from *Divertimento No. 15* (music by Mozart) which uses many steps from Balanchine's earlier *Caracole* and features music the choreographer considered to be the finest divertimento ever written. *Contrapuntal Blues pas de deux* from *Clarinade* premiered in 1964 and employs the music of the Pulitzer Prize-winning American composer Morton Gould whose varied career spanned from vaudeville to the classical concert stage. *Agon* (Greek for contest) set to music by Stravinsky was first presented in 1957; Balanchine and Stravinsky designed the structure of the ballet during the creation of the music. Béjart's *Scene d'Amour* from *Romeo and Juliet* was first presented by his *Ballet du Xxe Siècle* in Brussels in 1966 and “epitomizes the drama of Berlioz music and theater of Béjart choreography” (ballet.co.uk magazine).

SUZANNE FARRELL

Suzanne Farrell joined George Balanchine's New York City Ballet in the fall of 1961 and promptly changed the world of dance. Her combination of musical, physical and dramatic gifts ignited the choreographer's imagination; within a few years she was his muse, his most prominent ballerina, and the focus of his romantic attentions, his new works, and restatements of his previous creations. The story of Balanchine and Farrell—their artistic collaborations, their passionate romantic lives, and their reconciliation—is inseparable from the great tale of 20th century ballet. She danced for him, and was pursued by him. A notorious romantic estrangement caused Farrell to move to Europe in 1969; she lived and danced on the continent until 1975, when she returned to New York and Balanchine. She reconciled with the choreographer and stayed with him until his death in 1983.

In a global onstage career spanning 28 years, Farrell danced a repertory of more than 100 ballets, nearly one-third of which were created expressly for her by Balanchine, Maurice Béjart and Jerome Robbins. Her more than 2,000 performances with Balanchine's company alone established her as one of the most recognized and esteemed artists of her generation.

Since her retirement in 1989, Farrell has dedicated herself to teaching—she began presenting master classes at the Kennedy Center in 1994 and has been a tenured professor of Dance at Florida State University in Tallahassee since 2000—and to preserving and promoting the works of George Balanchine. She has staged Balanchine ballets for the Berlin Opera Ballet, the Paris Opera Ballet, the Kirov Ballet, and many other renowned companies in the United States and around the world, and serves as a *repetiteur* for the George Balanchine Trust. She founded The Suzanne Farrell Ballet in 2000 and the Balanchine Preservation Initiative in 2007.

THE SUZANNE FARRELL BALLETT

The Suzanne Farrell Ballet traces its origins to the Kennedy Center’s 25th Anniversary program in 1996, when Farrell gathered a stellar group of dancers for a triumphant week of Balanchine ballets. Building on that success, in the fall of 1999 the Kennedy Center presented an evening of dance entitled “Suzanne Farrell Stages the Masters of 20th Century Ballet.” That performance, directed by Farrell, is now recognized as the birth of the company, and in the intervening decade The Suzanne Farrell Ballet has grown in ambition and acclaim. In 2000, the company danced for the Kennedy Center’s Balanchine Celebration, and in 2001 it presented a program called “Seven Days of Opening Nights” at Florida State University, where Farrell is a professor.

Since 2001 the company has performed annually at the Kennedy Center and toured internationally. 2005 saw two important events in the company’s brief but illustrious history: a nationally televised performance during the Kennedy Center Honors gala (Farrell was an Honor recipient), and the first restaging in 25 years of Balanchine’s *Don Quixote*, presented in collaboration with the National Ballet of Canada. The work remains unique to The Suzanne Farrell Ballet.

In 2007, The Suzanne Farrell Ballet created the Balanchine Preservation Initiative, which the *New York Times* called “one of the most courageous projects in ballet today.” The initiative, produced with the cooperation of the George Balanchine Trust, presents rarely seen Balanchine works—some of which are considered “lost”—to audiences around the world. Nine Balanchine Preservation Initiative works are now in the Suzanne Farrell Ballet’s repertoire,

including *Ragtime* (music by Stravinsky), *Divertimento Brillante* (music by Glinka), and *Pithoprakta* (music by Xenakis).

To date the Company has over thirty-five ballets in its repertoire, including works by Farrell's mentors George Balanchine, Maurice Béjart and Jerome Robbins. "Over the years, Farrell and her dancers have achieved extraordinary results," raves *Ballet.co.uk* magazine.

TICKET INFORMATION

Tickets for Suzanne Farrell Ballet on **Saturday, October 24** at 8:00 p.m. and **Sunday, October 25** at 3:00 p.m. in Zellerbach Hall are priced at **\$34.00, \$48.00, and \$60.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperformances.org; 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 \$5.00 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperformances.org.

For select performances, Cal Performances offers UCB student, faculty and staff, senior and community rush tickets. 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; 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. Information is available at 510-642-9988, press 2 for the rush hotline, two hours prior to a performance only.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Saturday, October 24 at 8:00 p.m.
Sunday, October 25 at 3:00 p.m.

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

Dance

The Suzanne Farrell Ballet
Suzanne Farrell, artistic director

Program A: Saturday, October 24 at 8:00 p.m.

The Balanchine Couple featuring *pas de deux* from: *Apollo*; *La Sonnambula*; *La Valse*; *Agon*; *Meditation*; *Chaconne*; *Stars and Stripes*; *The Unanswered Question* from *Ivesiana*; and *Pas de Mauresque* from *Don Quixote*. All choreography by Balanchine.

Program B: Sunday, October 25 at 3:00 p.m.

Pas d'Action from *Divertimento No. 15*: music by Mozart, choreography by Balanchine
Contrapuntal Blues pas de deux from *Clarinade*: music by Gould, choreography by Balanchine
Scene d'Amour from *Romeo and Juliet*: music by Berlioz, choreography by Béjart
Agon: music by Stravinsky, choreography by Balanchine

Tickets: \$34.00, \$48.00 and \$60.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperformances.org; and at the door.

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