

The Suzanne Farrell Ballet

A project of The John F. Kennedy Center for the Performing Arts
Friday and Saturday, November 14–15, 8 pm, 2003
Zellerbach Hall

SUZANNE FARRELL, ARTISTIC DIRECTOR

Company

JENNIFER FOURNIER CHAN HON GOH NATALIA MAGNICABALLI
PETER BOAL RUNQIAO DU

APRIL BALL FRANCES KATZEN SHANNON PARSLEY BONNIE PICKARD
MOMCHIL MLADENOV JARED REDICK ALEXANDER RITTER

ERIN ACKERT GINA ARTESE AMY BRANDT AMY COLE
KRISTEN GALLAGHER ELISABETH HOLOWCHUK KATELYN PROMINSKI
LISA RENEAU MARIAELENA RUIZ CHERYL SLADKIN
MEAGHAN SPEDDEN LYDIA WALKER
BILL BIONDOLINO RYAN KELLY BENJAMIN LESTER
ERIC RAGAN STEPHEN STRAUB ALFIERO SUPAN

CELESTE GUCANAC PARISE SELLITTI ILONA WALL ALEXANDRA WASELL

Design and Production

Holly Hynes, Costume Designer
J. Russell Sandifer, Lighting Designer
Michael T. Sasser, Company Manager
Bill Dolive, Production Stage Manager
John H. Finen III, Technical Director/Lighting Supervisor
Karen Storms, Stage Manager
Deanna Berg, Assistant Costume Designer
Melanie S. Armer, Assistant Technical Director
Declan Whittaker, Wardrobe Supervisor

Support for The Suzanne Farrell Ballet is provided by
the Cordelia Corporation, Mr. Ted P. Shen, Ms. Maxine Groffsky and Mr. Winthrop Knowlton,
Mr. Jack Reed, and Mr. and Mrs. James D. Wolfensohn.

This performance has been made possible, in part, by members of the Cal Performances Producers Circle.

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and the Zellerbach Family Foundation for their generous support.

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a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
and the California Arts Council, a state agency.

Divertimento No. 15

Music by Wolfgang Amadeus Mozart
(Divertimento No. 15 in B-Flat major, K. 287)
Choreography by George Balanchine
Costume Design by Holly Hynes
Lighting Design by J. Russell Sandifer

Premiere: May 31, 1956, American Shakespeare Theatre, Stratford, Connecticut

The Suzanne Farrell Ballet Premiere: September 15, 2000,
at the John F. Kennedy Center for the Performing Arts, Washington, DC.

INTERMISSION

“Tempo di Valse” from The Nutcracker

Music by Peter Ilyich Tchaikovsky (The Nutcracker)

Choreography by George Balanchine

Costume Design by Holly Hynes

Costume Construction by Crystal Thompson

Lighting Design by J. Russell Sandifer

Premiere: February 2, 1954, City Center of Music and Drama, New York, New York

The Suzanne Farrell Ballet Premiere: October 18, 2003,
at Florida State University, Tallahassee, Florida

PAUSE

Tchaikovsky Pas de Deux

Music by Peter Ilyich Tchaikovsky (from Swan Lake, Op. 20, Act III)

Choreography by George Balanchine

Costumes Borrowed from National Ballet of Canada

Lighting Design by J. Russell Sandifer

Premiere: May 29, 1960, City Center of Music and Drama, New York, New York

The Suzanne Farrell Ballet Premiere: October 18, 2003, at Florida State University, Tallahassee, Florida

INTERMISSION

Serenade

Music by Peter Ilyich Tchaikovsky (Serenade for Strings in C, Op. 48)

Choreography by George Balanchine

Costumes Borrowed from Kansas City Ballet

Lighting Design by J. Russell Sandifer

Mr. Balanchine originally choreographed this ballet for students of the School of American Ballet on
June 10, 1934, at Felix Warburg's estate, White Plains, New York.

Premiere: March 1, 1935, Adelphi Theater, New York, New York

The Suzanne Farrell Ballet Premiere: October 18, 2003, at Florida State University, Tallahassee, Florida

The performances of Divertimento No. 15, “Tempo di Valse” from The Nutcracker, Tchaikovsky Pas de Deux, and Serenade, Balanchine® Ballets, are presented by arrangement with The George Balanchine Trust and have been produced in accordance with the Balanchine Style® and Balanchine Technique® Service standards established and provided by the Trust.

In 1993 and 1994, in order to fulfill a mission

to enhance the arts education of America's young people, the Education Department of The John F. Kennedy Center for the Performing Arts offered two series of ballet master classes for students from metropolitan Washington and Baltimore with the legendary Suzanne Farrell. This series provided intermediate- to advanced-level ballet students the opportunity to study with one of the greatest ballerinas of the 20th century. Due to the uniqueness of Ms. Farrell's place in the ballet world and the quality of her teaching, the Kennedy Center enlarged the program to a national level in 1995. This intensive three-week program, Exploring Ballet with Suzanne Farrell, takes place each summer and has just finished its 11th session.

In the fall of 1999, Ms. Farrell took cues from the masters of ballet with whom she danced, admired, and inspired to present The John F. Kennedy Center for the Performing Arts special production for the Millennium Season, Suzanne Farrell Stages the Masters of 20th-Century Ballet. The works of

George Balanchine, Jerome Robbins, and Maurice Béjart took on a new life with Ms. Farrell and the grace of the company she selected for a five-week East Coast tour.

In the fall of 2000, The Suzanne Farrell Ballet, now a full-fledged company and an ongoing project of Kennedy Center, made its debut during the Kennedy Center's Balanchine Celebration performing *Divertimento No. 15*. "Its (The Suzanne Farrell Ballet) rendition of *Divertimento No. 15* was rapt, lyric, gloriously unified in tone and filled with moments in which dancers were at thrilling risk, reaching beyond their capabilities they're certain of to become more than they or we dreamed they might be," raved Tobi Tobias of *New York Magazine*. The company again performed in early 2001 at *Seven Days of Opening Nights* at Florida State University, where, at the beginning of the 2000 academic year, Ms. Farrell accepted a tenured professorship in the Dance Department. That exclusive engagement included the company premiere of Balanchine's *Variations for Orchestra*. Prior to a northeast tour, The Suzanne Farrell Ballet opened the Kennedy Center's ballet season in the Fall of 2001 with nearly two weeks of performances in the Eisenhower Theater—featuring no less than six company premieres. The company was again seen at the Kennedy Center in the Fall of 2002, performing, among other works, company premieres of Balanchine's *Chaconne*, *Raymonda Variations*, and *Who Cares?*, and Canadian choreographer Anthony Morgan's *A Farewell to Music*. Following this extensive Fall 2003 US tour that will, for the first time, take them to the West Coast, the company will open the Kennedy Center's 2003–2004 ballet season with a full week of performances in the Eisenhower Theater.

Suzanne Farrell

For the Kennedy Center's 25th Anniversary in 1995, Ms. Farrell gathered a group of international and national dancers for a triumphant week of Balanchine in the Opera House. The Suzanne Farrell Ballet became a full-fledged company at The Kennedy Center in the fall of 2000 with its debut during the Kennedy Center's Balanchine Celebration. Suzanne Farrell was one of George Balanchine's most celebrated muses and remains a legendary figure in the ballet world. She is a repetiteur for the George Balanchine Trust, the independent organization founded after the choreographer's death by the heirs to his ballets to oversee their worldwide licensing and production. Since 1988 she has staged Balanchine's works for companies all over the world.

Ms. Farrell joined Balanchine's New York City Ballet in the fall of 1961 after a year as a Ford Foundation scholarship student at the School of American Ballet. Her unique combination of musical, physical, and dramatic gifts quickly ignited Balanchine's imagination. By the mid-1960s, she was not only Balanchine's most prominent ballerina, she was a symbol of the era, and remains so to this day. She restated and re-scaled such Balanchine masterpieces as *Apollo*, *Concerto Barocco*, and *Symphony in C*. Balanchine went on to invent new ones for her—*Diamonds*, for example, and *Chaconne* and *Mozartiana*—in which the limits of ballerina technique were expanded to a degree not seen before or since.

By the time she retired from the stage in 1989, Ms. Farrell had achieved a career that is without precedent or parallel in the history of ballet. During her 28 years on the stage, she danced a repertory of more than one hundred ballets, nearly a third of which were composed expressly for her by Balanchine and other choreographers, including Jerome Robbins and Maurice Béjart. Her numerous performances with Balanchine's company (more than two thousand), her world tours, and her appearances in television and movies have made her one of the most recognizable and highly esteemed artists of her generation.

Ms. Farrell is also the recipient of numerous artistic and academic accolades. Since the fall of 2000, she has been a tenured professor of dance at Florida State University in Tallahassee, Florida. In addition to her work for the Balanchine Trust, she has served in a variety of cultural and philanthropic organizations such as the New York State Council on the Arts, the Arthritis Foundation, the Professional Children's School, and the Princess Grace Foundation. Summit Books published her autobiography, *Holding On to the Air*, in 1990, and *Suzanne Farrell – Elusive Muse* (directed by Anne Belle and Deborah Dickson) was an Academy Award nominee for Best Documentary Film in 1997.

George Balanchine

No choreographer is more deserving of the title “the father of American ballet” than the great master, George Balanchine. In late 1933, an invitation from Lincoln Kirstein brought Balanchine to the United States after a career as dancer, ballet master, and choreographer that took him from Russia throughout Europe. Kirstein had been impressed by Balanchine’s company, Les Ballets, in Paris, and proposed that Balanchine come to the United States to help him establish an American ballet company.

The first result of the Balanchine–Kirstein collaboration was the School of American Ballet, founded in early 1934, an institution that still exists today. Students of the school performed Balanchine’s first ballet in the United States as a workshop. Set to music by Tchaikovsky, *Serenade* premiered outdoors on a friend’s estate near White Plains, New York. In 1935, Kirstein and Balanchine set up a touring company of dancers from the school called The American Ballet. The same year brought an invitation from the Metropolitan Opera for The American Ballet to become its resident ballet company and for Balanchine to become the Met’s ballet master. Tight funding, however, permitted Balanchine to stage only a few completely dance-oriented works for the Met—a dance-drama version of Gluck’s *Orfeo and Eurydice*, a Stravinsky program featuring a revival of one of Balanchine’s first ballets, *Apollo*, plus two new works, *Le Baiser de la Fee* and *The Card Game*.

Although Balanchine enjoyed much success critically and popularly with the Met, he left in early 1938 to teach at the school and to work in musical theater and in film. He and Kirstein assembled the American Ballet Caravan, which made a goodwill tour of Latin American countries featuring such new Balanchine ballets as *Concerto Barocco* and *Ballet Imperial*. From 1944 to 1946, Balanchine helped revitalize the Ballet Russe de Monte Carlo by becoming artistic director. For them, he created *Raymonda* and *La Sonnambula*.

Balanchine collaborated again with Kirstein in 1946 to form Ballet Society, a company that introduced New York audiences over the next two years to such new Balanchine works as *The Four Temperaments* (1946) and Stravinsky’s *Renard* (1947), and *Orpheus* (1948). In October of 1948, Morton Baum, the chairman of the City Center finance committee, was so impressed by a Ballet Society performance that he negotiated to have the company join the City Center municipal complex (home to the New York City Drama Company and the New York City Opera) as the New York City Ballet. Balanchine’s work now had a permanent home.

Among Balanchine’s most famous works are: *The Firebird* (1949, re-staged with Jerome Robbins in 1970), *La Valse* (1951), *The Nutcracker*, *Ivesiana* (1954), *Divertimento No. 15* (1956), *Agon* (1957), *Seven Deadly Sins* (1958), *Episodes* (1959), *Monumentum Pro Gesualdo* (1960), *Liebeslieder Walzer* (1960), *A Midsummer Night’s Dream* (1962), *Don Quixote* and *Harlequinade* (both in 1965), *Jewels* (1967), *Who Cares?* (1970), *Stravinsky Violin Concerto* (1972), *Chaconne* (1976), *Vienna Waltzes* (1977), and *Mozartiana* (1981).

The son of a composer, Balanchine gained knowledge of music early in life that far exceeds that of most choreographers. At the age of five, he began studying piano and enrolled in the Conservatory of Music; he graduated in 1921 from the Imperial Ballet School in St. Petersburg. His extensive musical training made it possible for him to communicate with Stravinsky, and it enabled him to reduce orchestral scores on the piano and to translate music into dance.

Balanchine defended his technique of de-emphasizing the plot in his ballets by saying, “A ballet may contain a story, but the visual spectacle, not the story, is the essential element. . . . It is the illusion created which convinces the audience, much as it is with the work of a magician. If the illusion fails, the ballet fails, no matter how well a program note tells the audience that it has succeeded.” He will always be remembered for the calm and generous way in which he worked with his dancers. In 1978, George Balanchine was among the first group of artists to receive the Kennedy Center Honors. Balanchine died in 1983 at the age of 79.

DESIGN STAFF

Holly Hynes (Costume Designer) has been the resident designer of The Suzanne Farrell Ballet since its inception in 1999. Her association with Ms. Farrell began in 1985 when she joined the New York City Ballet, where she is currently Director of Costumes. Ms. Hynes has over 80 ballets to her

credit both in the United States and abroad. She began as a theater designer, receiving acclaim on Broadway, but soon after found her niche in the world of ballet. Besides being a designer, Ms. Hynes is the costume consultant for the George Balanchine Trust and the Jerome Robbins Trust.

J. Russell Sandifer (Lighting Designer) is an Associate Chair in Design and Production for the Department of Dance at Florida State University. He is excited to be returning for his second season with The Suzanne Farrell Ballet. Mr. Sandifer has also designed lighting for several works for the Urban Bush Woman dance company and has almost twenty years with the Seaside Music Theater.

THE PRINCIPALS

Jennifer Fournier was born in Ottawa, Ontario, and was trained at the National Ballet School of Canada in Toronto. She joined the National Ballet of Canada in 1987 and was promoted to principal dancer in 1997. Ms. Fournier's roles include Palmyra in Bournonville's *Abdallah*, Nikiya in *La Bayadère Act II*, Cinderella in *Cinderella*, Swanhilda in *Coppelia*, Mercedes and Queen of the Dryads in *Don Quixote*, Myrtha, Queen of the Wilis in *Giselle*, Lescaut's Mistress in *Manon*, Hanna in *The Merry Widow*, the Sugar Plum Fairy/Snow Queen in *The Nutcracker*, Juliet in *Romeo and Juliet*, Princess Aurora in *The Sleeping Beauty*, Odette/Odile in *Swan Lake*, Bianca in *The Taming of the Shrew*, and principal roles in *Les Sylphides*, Georges Balanchine's *Mozartiana*, *Episodes*, *Rubies*, *Apollo*,

Serenade, *Symphony in C*, *Diamonds*, *The Four Temperaments*, Erik Bruhn's *La Sylphide*, William Forsythe's *Hermann Schermann* and the second detail, James Kudelka's *The Four Seasons*, *Cruel World*, *Terra Firma*, and *The Fairy's Kiss*, Kenneth MacMillan's *Concerto*, *Elite Syncopations*, and *Song of the Earth*, Paul Taylor's *Company B*, and Glen Tetley's *Daphnis and Chloe*, *Oracle*, *La Ronde*, and *Voluntaries*. Ms. Fournier has created roles in ballets by John Alleyne, Christopher House, John Neumeier, Glen Tetley, and James Kudelka's *Nutcracker*, *Pastorale*, *Musings*, *Spring Awakenings*, *A Disembodied Voice*, and *The Contractor*. In 1989, Ms. Fournier represented the National Ballet of Canada at the Second International Competition for the Erik Bruhn Prize. This is her third season with The Suzanne Farrell Ballet.

Chan Hon Goh, born in Beijing, China, received her dance training in Vancouver at the Goh Ballet Academy and danced with the Goh Ballet before joining The National Ballet of Canada in 1988. She was promoted to principal dancer in 1994. Now in her fourth season with The Suzanne Farrell Ballet, Goh combines technical confidence, delicate beauty, and dramatic power. Her many roles include Odette/Odile in James Kudelka's *Swan Lake*, Aurora in *The Sleeping Beauty*, Tatiana in *Onegin*, Nikiya in *La Bayadère*, Katherina in *The Taming of the Shrew*, and Juliet in *Romeo and Juliet*. She has also danced lead roles in James Kudelka's *Désir*, Jiri Kylian's *Forgotten Land*, George Balanchine's *Mozartiana*, John Neumeier's *Now and Then*, and Glen Tetley's *La Ronde*. As a guest artist, Miss Goh has performed with the Royal Danish Ballet, The Singapore Dance Theatre, The Hong Kong Ballet, The National Ballet of China, The Washington Ballet, and The Vail International Dance Festival. Miss Goh also organized and led The Stars of North American Ballet's tour to China 2002. Her autobiography, *Beyond the Dance*, was published and released by Tundra Books in the fall of 2002.

Natalia Magnicaballi has been a principal dancer with The Suzanne Farrell Ballet since 1999, performing continuously leading roles in Balanchine and Robbins ballets at the Kennedy Center and on several US tours. She was born in 1976 in Buenos Aires and began her professional career at the Teatro Colon in Argentina, where she became a principal dancer at Julio Bocca's Ballet Argentino in 1993. While with the Teatro Colon of Buenos Aires she toured and performed in many of the world's most beloved classical titles, as well as neoclassical and contemporary pieces in the most important houses and arena theaters around five continents. Since 2002, when she is not performing with The Suzanne Farrell Ballet, she has been a principal dancer at Ballet Arizona under

Ib Andersen's direction, where she will perform the principal roles in Swan Lake later this season. Her repertoire is extensive and includes the 2000/2001 season by the European company Aterballetto and several works by The Contemporary Ballet of the San Martin Theatre, as well as premieres and special creations for Ms. Magnicaballi by the choreographers Jiri Kylian, Mauro Bigonzetti, Mauricio Wainrot, Oscar Araiz, Alberto Méndez, Ana María Stekelman, and José Antonio Ruiz. Ms. Magnicaballi also danced in the most important summer festivals in Europe and the annual festival in Havana, Cuba. In Argentina she has performed in outdoor stadiums in front of more than 100,000 people.

Peter Boal was raised in Bedford, New York. At the age of nine, after having seen a New York City Ballet production of George Balanchine's *The Nutcracker*, he began studying dance at the School of American Ballet. Two years later he danced the role of the Nutcracker Prince. Mr. Boal became a member of the New York City Ballet's corps de ballet in 1983 and became soloist four years later; in 1989 he was promoted to the rank of principal. Mr. Boal has performed principal roles in a wide variety of ballets from the company's repertory. Among them are Balanchine's *Agon*, *Apollo*, *Copellia*, *Duo Concertant*, *A Midsummer Night's Dream (Oberon)*, *Prodigal Son*, *La Sonnambula*, and *Square Dance*. He has also been featured in Jerome Robbins' *Dances at a Gathering*, *In the Night*, and *Opus 19/The Dreamer* and in Peter Martins' *The Sleeping Beauty (Prince Desire and Bluebird)*. Mr. Boal originated roles in ballets by Robbins, Martins, Sean Lavery, Kevin O'Day, Toni Pimble, Lynne Taylor-Corbett, David Allen, John Alleyne, Christopher d'Amboise, Ulysses Dove, Richard Tanner, Twyla Tharp, and Christopher Wheeldon. Mr. Boal's Dance in America television appearances include "Balanchine in America" performing *Western Symphony* and in "Balanchine Celebration" performing *Agon*, and this past spring in *Live from Lincoln Center in Red Angels*. In 1995, Mr. Boal performed *Mozartiana* and *Scotch Symphony* as a guest artist with Suzanne Farrell Stages Balanchine at the Kennedy Center. In 1996, Mr. Boal received the Dance Magazine Award. In addition to performing with New York City Ballet, Mr. Boal is a full-time faculty member at the School of American Ballet. In 1992, Mr. Boal married dancer Kelly Cass. The couple has two sons, Sebastian and Oliver, and one daughter, Sarah. This is his third season with The Suzanne Farrell Ballet.

Runqiao Du of Shanghai, China, is in his fourth season with The Suzanne Farrell Ballet. He is also a principal dancer with the Washington Ballet, where he has danced for 12 seasons. He received his ballet training at Shanghai Dance Academy, where he was awarded scholarships and graduated with honors. In 1988, he won second prize in China's National Ballet Competition. Mr. Du has also danced with American Ballet Theatre. He has performed leading roles in Balanchine's *Scotch Symphony*, *Monumentum and Movements*, *Tzigane*, *Who Cares?*, and *Divertimento No. 15*, Jerome Robbins' *Afternoon of a Faun*, and Maurice Béjart's *Romeo and Juliet* with The Suzanne Farrell Ballet.

The John F. Kennedy Center for the Performing Arts (Producer), James A. Johnson, Chairman, and Michael M. Kaiser, President, now in its 33rd season of performances, is the national center for the performing arts and a living presidential memorial. The Center produces and presents the greatest national and international performances and performers and services the nation as a leader in arts education. It has produced and commissioned more than 100 works in opera, dance, music, and theatrical work. The Center has produced and co-produced *Annie*, *Guys and Dolls*, *The Who's Tommy*, *The King and I*, the American premiere of *Les Misérables*, and *Titanic*, among others. The Kennedy Center Fund for New American Plays has provided critical support in the development of 80 new theatrical works, including three Pulitzer Prize winners: Wendy Wasserstein's *The Heidi Chronicles*, Robert Schenkkan's *The Kentucky Cycle*, and Tony Kushner's *Angels in America*. The Center and its artistic affiliate, the National Symphony Orchestra, have also commissioned dozens of new ballets, operas, and musical works. The Center reaches millions of people every year through its television programs. These include the Emmy and Peabody Award-winning Kennedy Center Honors, broadcast annually on the CBS network; The Kennedy Center Mark Twain Prize, to be seen this month on PBS; and Kennedy Center Presents, a series of programs also broadcast on

the PBS network. In recent years the Kennedy Center has dramatically expanded its education programs to reach young people, teachers, and families throughout the nation. Each year, more than six million people of all heritages nationwide take part in innovative and effective education programs initiated by the Center, including performances, lecture/demonstrations, open rehearsals, dance and music residencies, master classes, competitions for young actors and musicians, backstage tours, and workshops for teachers. These programs have become models for communities across the country as educators and government leaders recognize what the Center has known for years: that the arts can unlock the door to learning for young people, fostering creativity, teaching discipline, improving self-esteem, and challenging students to think in new ways.

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