

Wednesday, November 7, to Sunday, November 11, 2007  
Zellerbach Hall

## American Ballet Theatre

Kevin McKenzie  
*Artistic Director*

Rachel S. Moore  
*Executive Director*

### *Principals*

Herman Cornejo · Marcelo Gomes · David Hallberg  
Paloma Herrera · Julie Kent · Gillian Murphy  
Xiomara Reyes · Ethan Stiefel · Michele Wiles

### *Soloists*

Stella Abrera · Kristi Boone · Misty Copeland · Yuriko Kajiya  
Sarah Lane · Carlos Lopez · Jared Matthews · Veronika Part  
Sascha Radetsky · Maria Riccetto · Craig Salstein · Gennadi Saveliev

### *Corps de Ballet*

Alexei Agoudine · Jennifer Alexander · Kelley Boyd · Isabella Boylston · Julio Bragado-Young  
Marian Butler · Maria Bystrova · Nicola Curry · Grant DeLong · Tobin Eason  
Kenneth Easter · Karin Ellis-Wentz · Zhong-Jing Fang · Jeffrey Golladay  
Nicole Graniero · Alexandre Hammoudi · Melanie Hamrick · Blaine Hoven · Carrie Jensen  
Vitali Krauchenka · Elizabeth Mertz · Simone Messmer · Anne Milewski · Matthew Murphy  
Patrick Ogle · Luciana Paris · Renata Pavam · Alejandro Piris-Niño · Jacquelyn Reyes  
Luis Ribagorda · Jessica Saund · Arron Scott · Caity Seither · Hee Seo · Sarah Smith  
Isaac Stappas · Cory Stearns · Sarawanee Tanatanit · Melissa Thomas · Leann Underwood  
Karen Uphoff · Jennifer Whalen · Roman Zhurbin

### *Apprentices*

Gray Davis · Thomas Forster · Eric Tamm · Mary Mills Thomas

Victor Barbee  
*Associate Artistic Director*

Wes Chapman  
*Artistic Director, ABT Studio Company*

Ormsby Wilkins  
*Music Director*

Charles Barker  
*Principal Conductor*

David LaMarche  
*Conductor*

### *Ballet Masters*

Susan Jones · Irina Kolpakova · Clinton Luckett · Georgina Parkinson · Nancy Raffa

*with the*

## Berkeley Symphony Orchestra



Kristi Boone and Isaac Stappas in *Baker's Dozen*. Photo by Lois Greenfield.

*The Board, Dancers and Staff of American Ballet Theatre honor the enduring legacy of Peter T. Joseph (1950–1998).*

*Countrywide Financial is the National Sponsor of American Ballet Theatre.*

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*Major funding is provided by the National Endowment for the Arts, the New York State Council on the Arts, a state agency, and the New York City Department of Cultural Affairs.*

*Equinox is the Official Fitness Facility of American Ballet Theatre.*

*The ABT Artistic Director's Chair is generously supported through an endowed gift from Edward A. Fox.*

*American Ballet Theatre gratefully acknowledges William J. Gillespie as Sponsor of ABT's California Tours.*

*These performances made possible, in part, by Bank of America and the Bernard Osber Foundation. Nancy Livingston and Fred Levin, The Shenson Foundation, helped make possible the Focus on Twyla Tharp series.*

*Cal Performances' 2007–2008 Season is sponsored by Wells Fargo Bank.*

# Orchestra Roster

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## Berkeley Symphony Orchestra

Kent Nagano, *Music Director*

James A. Kleinmann, *Executive Director*

### **Violin I**

Ronald Oakland, *ABT Concertmaster*

Franklyn D'Antonio, *Berkeley*

*Symphony Concertmaster*

Brian Lee

Virginia Baker

Eugene Chukhlov

Larisa Kopylovsky

Candace Sanderson

Emanuela Nikiforova

Edwin Huizinga

Adrienne Herbert

### **Violin II**

Randall Weiss, *Principal*

Frederica Steffens

David Ryther

David Cheng

Lisa Zadek

Joseph Fath

Barbara Schaefer

Deborah Cornelius

### **Viola**

Patricia Whaley, *Principal*

Darcy Rindt

Darien Cande

Barbara Hauser

Patrick Kroboth

Jason Totzke

### **Cello**

Carol Rice, *Principal*

Nancy Bien Souza

Wanda Warkentin

David Wishnia

Andy Luchansky

### **Bass**

Michel Taddei, *Principal*

David Sullivan

Alden F. Cohen

### **Flute**

Emma Moon, *Principal*

Stacey Pelinka

Rena Urso-Trapani

### **Piccolo**

Stacey Pelinka

Rena Urso-Trapani

### **Oboe**

Deborah Shidler, *Principal*

Bennie Cottone

Kyle Bruckmann

### **English Horn**

Bennie Cottone

### **Clarinet**

Arthur Austin, *Principal*

Diana Dorman

### **Bass Clarinet**

Diana Dorman

### **Bassoon**

Carla Wilson, *Principal*

Carolyn Lockhart

Joan Burg

Erin Irvine

### **Contrabassoon**

Carolyn Lockhart

### **Horn**

Stuart Gronningen, *Principal*

Alex Camphouse

Glen Swarts

Loren Tayerle

### **Trumpet**

Kale Cumings, *Principal*

Scott Macomber

Laurie McGaw

Owen Miyoshi

### **Trombone**

Thomas Hornig, *Principal*

Craig McAmis

### **Bass Trombone**

Kurt Patzner

### **Tuba**

Jerry Olson, *Principal*

### **Harp**

Wendy Tamis, *Principal*

### **Timpani**

Kevin Neuhoff, *Principal*

### **Percussion**

Ward Spangler, *Principal*

Scott Bleaken

Timothy Dent

Kevin Neuhoff

### **Piano**

Barbara Bilach (ABT)

Bruce Levingston (ABT)

### **Administration**

René Mandel, *Artistic Administrator/*

*Personnel Manager*

Theresa Gabel, *Director of Operations*

Kevin Shuck, *Director of Communications*

Murrey Nelson, *Director of Development*

Ming Luke, *Director of Education*

Richey Tally, *Patron Services Manager*

Candace Sanderson, *Music Librarian*

Christine Browne, *Bookkeeper*

Wednesday, November 7, 2007, 8pm  
Thursday, November 8, 2007, 8pm  
Zellerbach Hall

## American Ballet Theatre

### *Ballo della Regina*

*Choreography* George Balanchine†  
*Staging* Merrill Ashley  
*Music* Giuseppe Verdi (from *Don Carlo*)  
*Costumes* Ben Benson  
*Original Lighting* Ronald Bates  
*Lighting* Mark Stanley

#### CASTING

##### WEDNESDAY EVENING

Gillian Murphy David Hallberg

Misty Copeland Maria Riccetto Hee Seo Jacquelyn Reyes

Jennifer Alexander, Marian Butler, Maria Bystrova, Nicola Curry,  
Karin Ellis-Wentz, Nicole Graniero, Melanie Hamrick, Carrie Jensen,  
Anne Milewski, Luciana Paris, Leann Underwood, Karen Uphoff

##### THURSDAY EVENING

Gillian Murphy David Hallberg

Melissa Thomas Kristi Boone Simone Messmer Leann Underwood

Kelley Boyd, Zhong-Jing Fang, Carrie Jensen, Elizabeth Mertz,  
Renata Pavam, Jacquelyn Reyes, Jessica Saund, Hee Seo,  
Sarah Smith, Sarawanee Tanatanit, Mary Mills Thomas, Jennifer Whalen

*Conductor* Ormsby Wilkins

† © The George Balanchine Trust.

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Tonight's performance of *Ballo della Regina* was generously supported through an endowed gift from Susan Fawcett Sosin.

*Ballo de Regina* was given its World Premiere on January 12, 1978, at the New York State Theater.

INTERMISSION

***The Sleeping Beauty***  
(Rose Adagio from Act I)

*Choreography After* Marius Petipa  
*Additional Choreography and Staging* Kevin McKenzie, Gelsey Kirkland,  
Michael Chernov  
*Music* Pyotr Il'yich Tchaikovsky  
*Costumes* Willa Kim  
*Lighting* Richard Pilbrow and Dawn Chiang

CASTING

*Princess Aurora* Paloma Herrera  
*The Russian Prince* Blaine Hoven  
*The Spanish Prince* Isaac Stappas  
*The Indian Prince* Jared Matthews  
*The Celtic Prince* Patrick Ogle  
  
*Conductor* David LaMarche

In this scene of the ballet, it is Princess Aurora's 16th birthday. Four princes, all bearing roses, seek her hand during the festivities.

PAUSE

***Le Corsaire***  
(*Pas de Deux*)

*Choreography After* Marius Petipa  
*Music* Adolphe Adam  
*Musical Arrangement* Riccardo Drigo

CASTING

Xiomara Reyes, Herman Cornejo  
  
*Conductor* David LaMarche

INTERMISSION

## *Fancy Free*

<i>Choreography</i>	Jerome Robbins
<i>Staging</i>	Jean-Pierre Frohlich
<i>Music</i>	Leonard Bernstein
<i>Scenery</i>	Oliver Smith
<i>Costumes</i>	Kermit Love
<i>Lighting</i>	Jennifer Tipton, <i>after an original design by</i> Nananne Porcher

*Fancy Free* is dedicated to the memory of John Kriza.

The ballet concerns three sailors on shore leave.

Time: 1944, a hot summer night.  
Place: New York City, a side street.

### CASTING

*(in order of appearance)*

<i>Bartender</i>	Julio Bragado-Young
<i>Sailors</i>	Craig Salstein, Sascha Radetsky, Marcelo Gomes
<i>Passers-By</i>	Stella Abrera, Julie Kent, Melissa Thomas (Wednesday), Leann Underwood (Thursday)
<i>Conductor</i>	Ormsby Wilkins

*Fancy Free* was created for American Ballet Theatre and was given its World Premiere on April 18, 1944, at the Metropolitan Opera House. The music for *Fancy Free* is used by arrangement with Boosey & Hawkes, Inc., sole agent for Leonard Bernstein Music Publishing Co. LLC, publisher and copyright owner.

Performed by permission of The Robbins Rights Trust.

*Fancy Free* was originally underwritten by a grant from David A. Klein and from the Equitable Financial Companies and The Equitable Foundation.

This production of *Fancy Free* is generously underwritten by an endowed gift from Avery and Andy Barth in honor of Laima and Rudolf Barth.

# Program B

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Friday, November 9, 2007, 8pm  
Saturday, November 10, 2007, 2pm & 8pm  
Sunday, November 11, 2007, 3pm  
Zellerbach Hall

## American Ballet Theatre

### *Baker's Dozen*

*Choreography* Twyla Tharp  
*Staging* Elaine Kudo  
*Music* Willie "The Lion" Smith,  
*transcribed by* Dick Hyman  
*Original Costume Design* Santo Loquasto  
*Original Lighting Design* Jennifer Tipton

#### CASTING

##### FRIDAY & SATURDAY EVENINGS

Kristi Boone, Misty Copeland, Simone Messmer,  
Maria Riccetto, Sarawanee Tanatanit, Michele Wiles

Julio Bragado-Young, Thomas Forster, Jeffrey Golladay,  
Blaine Hoven, Craig Salstein, Isaac Stappas

##### SATURDAY & SUNDAY MATINÉES

Stella Abrera, Marian Butler, Nicola Curry,  
Yuriko Kajiya, Luciana Paris, Jessica Saund

Gray Davis, Tobin Eason, Patrick Ogle,  
Luis Ribagorda, Arron Scott, Roman Zhurbin

*Piano Soloist* Barbara Bilach

- I.  
Relaxin'
- II.  
Echoes of Spring
- III.  
Tango La Caprice
- IV.  
Concentrating
- V.  
Relaxin'

# Program B

The performance of *Baker's Dozen*, a Tharp<sup>SM</sup> Ballet, is presented under license with W.A.T., Limited, and has been produced in accordance with Tharp<sup>SM</sup> Service Standards. *Baker's Dozen* choreography by Twyla Tharp, © 1992 Twyla Tharp.

*Baker's Dozen* was given its American Ballet Theatre Company Premiere on October 30, 2007, at City Center in New York.

*Baker's Dozen* received its World Premiere by the Twyla Tharp Dance Company on February 15, 1979, danced by Twyla Tharp, Rose Marie Wright, Tom Rawe, Jennifer Way, Shelley Washington, Christine Uchida, Raymond Kurshals, Richard Colton, Anthony Ferro, William Whitener, France Mayotte and John Carrafa.

This production was made possible by the generous support of Patsy and Jeff Tarr.

PAUSE

## *Sinatra Suite*

*Choreography* Twyla Tharp  
*Songs Sung by* Frank Sinatra  
*Staging* Elaine Kudo  
*Original Lighting* Jennifer Tipton  
*Original Costume Designs* Oscar de la Renta

### CASTING

#### FRIDAY & SATURDAY EVENINGS

Luciana Paris, Marcelo Gomes

#### SATURDAY & SUNDAY MATINÉES

Misty Copeland, Herman Cornejo

### SONGS

“Strangers in the Night”

*Music and lyrics by Kaempfert, Singleton and Snyder.*

“All the Way”

*Music by Sammy Cahn.*

*Lyrics by James Van Heusen.*

“That’s Life”

*Music and lyrics by Dean Kay and Kelly Gordon.*

“My Way”

*Music and lyrics by Anka, Françoise, Révaux and Thibault.*

“One for My Baby (and One More for the Road)”

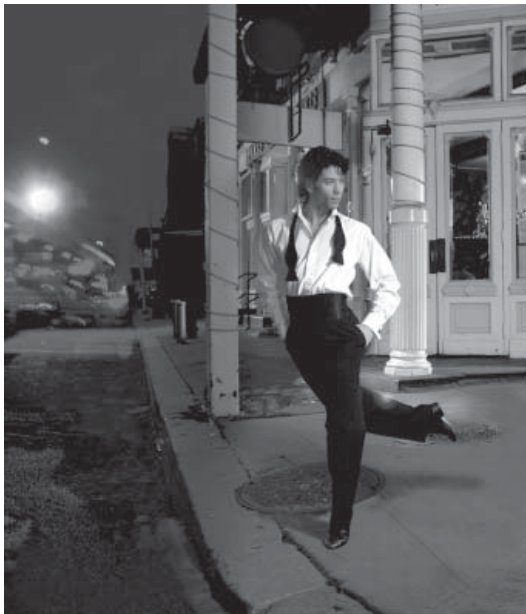
*Music by Harold Arlen.*

*Lyrics by Johnny Mercer.*



# Program B

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Herman Cornejo in *Sinatra Suite*. Photo by Joe McNally.

With appreciation to Sinatra Enterprises and The Frank Sinatra Foundation.

The performance of *Sinatra Suite*, a Tharp<sup>SM</sup> Ballet, is presented under license with W.A.T., Limited, and has been produced in accordance with Tharp<sup>SM</sup> Service Standards. *Sinatra Suite* choreography by Twyla Tharp, © 1992 Twyla Tharp.

## *INTERMISSION*

### ***C. to C.*** *(Close to Chuck)*

<i>Choreography</i>	Jorma Elo
<i>Assistant to the Choreographer</i>	Nancy Euverink
<i>Music</i>	Philip Glass
<i>Scenery Design</i>	Chuck Close
<i>Costume Design</i>	Ralph Rucci
<i>Lighting</i>	Brad Fields
<i>Special Guest Artist</i>	Bruce Levingston, <i>piano</i>

## CASTING

### FRIDAY & SATURDAY EVENINGS

Julie Kent	Misty Copeland	Kristi Boone
Marcelo Gomes	Herman Cornejo	Jared Matthews

# Program B

## SATURDAY & SUNDAY MATINÉES

Maria Riccetto	Jacquelyn Reyes	Stella Abrera
Sascha Radetsky	Craig Salstein	Blaine Hoven

*C. to C. (Close to Chuck)* was given its World Premiere by American Ballet Theatre on October 27, 2007, at City Center, New York.

*A Musical Portrait of Chuck Close*, Etudes 2, 9 & 10, by Philip Glass, © 2005, 1999 Dunvagen Music Publishers, Inc. Used by permission.

Music has been commissioned by Premiere Commission, Inc.

Original concept for this composition by Bruce Levingston.

This production has been made possible by the generous support of Leading Underwriters Leila and Mickey Straus, Barbara Hemmerle Gollust and Lewis S. Ranieri, with additional funds from the New York State Council on the Arts, a state agency.

## INTERMISSION

### *From Here On Out*

<i>Choreography</i>	Benjamin Millepied
<i>Music</i>	Nico Muhly
<i>Costumes</i>	Benjamin Millepied
<i>Lighting</i>	Roderick Murray

When Benjamin and I first met in Paris in 2006, he was always playing Bach. For our project with ABT, I thought I would incorporate his love of repeated chords into a set of variations on a bass line, making a simple outline for the structure of the piece (an energetic ramp with a plateau representing the central *pas de deux*). The music begins with a brief introduction outlining the harmonic language and pulse-based rhythms. The passacaglia theme emerges in the double-basses and celli. Instruments are drawn towards the line—a bassoon, a piano, a marimba, an insect-like rustling of strings, and the piece becomes a gradual process of addition, as the sonority changes from earthly obscurity to piercing brightness. The *pas de deux* interrupts this process, with a new bass line, a louche, French texture, and some ominous growling from the low brass. The energies of the final section clear the air, and a loud statement of the bass line closes the piece.—*Nico Muhly*

## CASTING

### FRIDAY & SATURDAY EVENINGS

Gillian Murphy	David Hallberg	
Isabella Boylston	Maria Riccetto	Jacquelyn Reyes
Cory Stearns	Alexandre Hammoudi	Sascha Radetsky
Sarawanee Tanatanit	Simone Messmer	
Blaine Hoven	Thomas Forster	

*Conductor* Ormsby Wilkins

# Program B

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## SATURDAY & SUNDAY MATINÉES

Gillian Murphy	David Hallberg	
Hee Seo	Leann Underwood	Nicole Graniero
Gray Davis	Patrick Ogle	Luis Ribagorda
Melissa Thomas	Melanie Hamrick	
Alejandro Piris-Niño	Eric Tamm	
<i>Conductor</i>	David LaMarche	

*From Here On Out* was given its World Premiere by American Ballet Theatre on October 26, 2007, at City Center, New York.

The music is commissioned by American Ballet Theatre for the World Premiere performance on October 26, 2007.

Nico Muhly would like to give special thanks to Trevor Gureckis.

This production is made possible by the generous support of The Carl and Marsha Hewitt Foundation, Inc., Cheryl and Raymond Katz, and by the Frederic and Robin Seegal Fund for Emerging Choreographers.

Nico Muhly's original score for *From Here On Out* has been generously underwritten through a gift from Michele and Steven Pesner.

Additional funding has been provided by the New York State Council on the Arts, a state agency.

## Twyla Tharp: A Brainy Populist

Twyla Tharp began her choreographic career in the far reaches of the avant-garde. Specifically, in a room in the art department at Hunter College in New York City, on April 29, 1965. The dance, less than 15 minutes long, was given twice, so that the overflow audience could be accommodated. The title, *Tank Dive*, may have seemed ominous, but Tharp probably meant to suggest a feat of daring and optimism. Everything she has undertaken since has been charged with the same energetic confidence.

Besides being one of the most prolific and accomplished choreographers of the last four decades, Twyla Tharp is a breakthrough artist. With a succession of dazzling dances, she has challenged the perception that art-dance is a specialized or esoteric taste. She embraced videotape in its infancy, as a tool for creating and learning dances. When other dancers mistrusted television and movies, she annexed those media as ways to reach a broader audience and preserve her repertory. A fusion artist to the core, Tharp has never confined her creativity to a single format. She built a distinctive movement style by utilizing everything she and her co-dancers could do, and then demanding more. She created an engaging repertory for the great ensemble of modern and ballet dancers she led in the 1970s and 1980s.

After 1985, Tharp re-invented her working situation several times, determined to avoid the burdens of running an independent dance company. As a freelance choreographer, she has crossed back and forth between ballet commissions, Broadway and groups developed for her own short-term projects. She has shown a new generation that there are alternatives to the conventional choreographer-centered modern dance company model.

Besides an immense talent, drive and wide-ranging taste, Tharp has a restless temperament. She hates repeating herself and fears getting stuck in her own success, but there's a tension between pushing on with new schemes and letting her past accomplishments disappear. In the midst of her ongoing relationship with American Ballet Theatre (she has created 15 works for them to date), she embarked on an unprecedented three-year project to transfer six of her dances to Hubbard Street Dance Chicago. Nowadays, licensed revivals of her

dances are performed by ballet, modern dance and student groups.

An innovator to the core, Tharp has never been a true avant-gardist. When she left Southern California to attend college at Barnard as an art history major, the dance world was on the brink of a revolution. Experimental workshops and showings of radical new work were going on at Judson Church and in lofts, galleries, parks and alleyways. Happenings, new theater and cinema shook up the categories and overturned known definitions. Tharp explored the more conservative options first. Besides modern dance classes at Barnard, she sampled the major New York studios. She joined Paul Taylor's company as soon as she graduated, then left after a year to try her own hand. *Tank Dive* was a collage, heavily influenced by her partner at the time, painter Robert Huot.

Huot, a proto-minimalist, introduced Tharp to his artist friends. She soaked up their endless discussions of new ideas. At Judson Dance Theater concerts, she studied the downtown aesthetic of the ordinary and the incongruous. She was receptive to the eclectic, even nonsensical performance assemblages, the disdain for glamour and artifice, the crossover collaborations between dancers, artists, musicians and poets. Huot had made performance pieces himself, and a version of his faux-combat duet *War* was incorporated in *Tank Dive*.

Tharp's debut concert had the Judson look. But it also had a message. *Tank Dive* was an inversion, a sort of anti-dance, suggesting in its very resistance that there were resources and subjects dance hadn't tapped before. She "starred" in the piece, demonstrating two crucial ballet moves (*plié* and *relevé*), a basic modern-dance stretch, and a couple of sportive gestures: she spun a yo-yo and took a running slide across the floor. She wore two pairs of inappropriate footwear (high heels and oversized wooden flippers). All these things, arbitrary as they seemed, referred to the potential scope of dancing. Even the accompaniment, Petula Clark's "Downtown," announced, ironically, that pop music was okay.

The thing Tharp didn't like about the Judson avant-gardists' platform was their rejection of formal dance technique. Incongruity was all very well, but she was not going to give up the thrill of technical, musical mastery that she had worked so hard to gain. From the beginning, she and her dancers

## Focus on Twyla Tharp

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studied with Merce Cunningham and took ballet class. Within two years she had stopped trying to banish dancing from her dances. It was Tharp's irrepressible facility for movement invention that brought her to prominence. Critics and audiences recognized an original talent almost immediately.

The late 1960s were an auspicious time for all dance. The first large-scale public funding had been put in place by the National Endowment for the Arts and the New York State Council on the Arts. Theaters and cultural centers were opening around the country. Audiences were getting to see more dance, and to appreciate its diversity. When the first extended showcase for modern dance was scheduled for the Billy Rose Theater in 1969, Tharp was one of three downtown choreographers included. (The others were Yvonne Rainer and Meredith Monk.) She and her company of six women presented three uncompromising dance pieces, all without noticeable music.

Right after the Billy Rose, she responded to an invitation to perform in the Opera House at Brooklyn Academy of Music. Under the leadership of Harvey Lichtenstein, BAM was beginning its long campaign to establish an outpost for dance and theater in the presumed wilderness across the river from Manhattan. Facing the prospect of selling 2,000 tickets, Tharp decided to put the audience on the Opera House stage with the performers, thus giving it a close-up view and forestalling the possibility of empty seats. She called the evening "Dance for an Open Space." In an early sample of her genius for recycling and retooling her own work, she expanded *Group Activities*, which she had just premiered, from five to ten dancers. Instead of revising the dance, she simply divided the space in half and staged the same choreography, reversed left-to-right, in both sides. *Generation*, the other piece at BAM, consisted of five different solos performed simultaneously. Again, there was no music to hold the dances together, although she had used Beethoven to choreograph *Generation* and then discarded it. Onstage, a metronome ticked the pulse. Sharon Kinney kept time against a written score, cuing the dancers when they called out for help.

Tharp had mesmerized the critics. Two years later, she won the hearts of the public. Having smashed the avant-garde prohibitions against dancing itself, and sneaked bits of music almost at random into her works, she finally set a dance to

music. Not "serious" music either. *Eight Jelly Rolls*, to the recordings of Jelly Roll Morton, set a new modern-dance precedent by taking on the beat, the swing, and the casual virtuosity of jazz. *Eight Jelly Rolls* had many distinctions, including an almost undetectable choreographic scheme that resembled the structure of jazz by showing off the dancers individually and as foils for the ensemble. The dancing was fast, articulate, funny and smart. Through some synergy of choreography, movement, music and engaging personalities, *Eight Jelly Rolls* humanized the dancers and endeared them to us. The dance inaugurated Tharp's lifelong inquiry into the vast resources of American popular music.

When Robert Joffrey invited her to make a new dance for the Joffrey Ballet in 1973, the long-standing philosophical rift between ballet and modern dance had not yet been bridged. Tharp wasn't the first modern dancer to choreograph for a ballet company, but she was the first to blend exemplars of the two styles into a single choreography. When she accepted Joffrey's invitation, she insisted that the work include her own company of individualistic modern dancers (Sara Rudner, Rose Marie Wright, Ken Rinker, Isabel Garcia-Lorca, Nina Weiner and herself). *Deuce Coupe*, in fact, turned out to be a ballet that was *about* reciprocity between the two dance styles. At the same time, it was a supercharged, witty entertainment about adolescence, set to recordings by the Beach Boys. Genuine graffiti writers were recruited off the streets of New York to spray-paint their signatures on a rolling backdrop during the course of each performance.

The ballet was a sensation. Extra performances had to be added during that first Joffrey season at New York City Center. The two companies performed it on the Joffrey's spring tour to San Francisco and Seattle, and again during the following summer and fall. But obsolescence had been built into the ballet from the start. Tharp's company had its own busy touring schedule to fulfill. *Deuce Coupe* was put on hold until Tharp made a new model, *Deuce Coupe II*, for the Joffrey dancers alone, which premiered on tour and at City Center early in 1975. Tharp reworked it again at least twice in the 1980s for her own company, which numbered about 16 dancers by then. For each version, she "customized" the ballet to suit the personnel and the evolving audience.

## Focus on Twyla Tharp

The dance returned to the Joffrey Ballet in 2006 under the direction of William Whitener. As a Joffrey dancer he was in the original cast of *Deuce Coupe*. Whitener then joined Twyla Tharp's company for a decade; he's now artistic director of Kansas City Ballet. As a principal reconstructor for *Deuce Coupe*, Whitener has staged the present streamlined model, known to Tharp insiders as *Deuce Coupe III*, for Kansas City Ballet and the Juilliard Dance Theater as well as the Joffrey. Practicalities have eliminated the live graffiti writers, but a new backdrop with graffiti overtones was designed by Chris Foxworth of Kansas City, and it now travels with the production.

After the tremendous success of *Deuce Coupe*, Tharp's company became a magnet for adventurous dancers who knew she wouldn't keep them in pigeonholes. Over the next decade, Tharp Dance grew from the core group that developed her jazzy signature style into a sophisticated ensemble that included William Whitener, Richard Colton and Christine Uchida from the Joffrey Ballet; Shelley Washington from Martha Graham's company; Raymond Kurshals, who had danced with Merce Cunningham; and dancers from other ballet and modern dance backgrounds. Tharp's inspired work gradually assimilated them all into a perfectly blended ensemble. Nothing demonstrates this better than *Baker's Dozen*, which, Tharp once told a writer, "represents my ideal society."

With an unobtrusive but elegant compositional structure, the dance explores the ways twelve people can be divided into groups. Beginning with duets, it streams into trios, quartets, sextets and finally all the dancers get to solo against the rest, propelled all the while by Willie "The Lion" Smith's nonchalant jazz piano pieces. Strolls, chases, and tangos tumble after one another in the most amiable manner. Like the music, the dance keeps shifting our attention, so that each new combination of forces seems to bring out different aspects of the dancers.

When Tharp talked about *Baker's Dozen* as a kind of utopia, she revealed her softest, most generous instincts. She did not want to express her feelings, but this dance above all shows us her love for her dancers. She did not want to tell stories, but she tells a choreographic story here: the process of the dance is the story of a dance company. By distinguishing and recombining these versatile talents,

she was showing how one style, one personality, one group could interact with another to make a new community.

With her dances in demand, Tharp has delegated several trusted alumni to stage them around the world. The two Sinatra ballets in repertory have been directed by Elaine Kudo and Shelley Washington. Kudo, a member of ABT who joined one of the later Tharp companies, was Mikhail Baryshnikov's gorgeous partner in the video of *Sinatra Suite* shown on PBS in 1984.

Tharp began using the songs of Frank Sinatra in 1976, right after her smash hit *Push Comes to Shove*. *Push* was the first American work to demand a new style from the great Russian dancer, who'd come to this country only two years earlier. Tharp stunned and delighted the ABT audience by transforming Baryshnikov into a goofy Lothario (to ragtime) and an even goofier classical star (to Haydn). After *Push* he asked Tharp to create a pièce d'occasion for the two of them, to be shown at an ABT gala performance the following spring. This became Tharp's first Sinatra dance, *Once More Frank*. ABT's gala audience, all set for Baryshnikov to perform the *Don Quixote pas de deux* or some other showpiece, was disappointed to see the hijinks of a couple of tomboy pals in shorts and polo shirts. It was one of Tharp's few failures, but rehearsals had been filmed for her extraordinary PBS special, *Making Television Dance*. That footage reveals a sweaty, sensuous partnership, as Tharp and Baryshnikov worked at the choreography in closeup.

Tharp did not give up on Sinatra's music, and five years later she made the long string of romantic duets for her own company that became *Nine Sinatra Songs*. Kudo and Baryshnikov took an abbreviated and refocused version, *Sinatra Suite*, into ABT's repertory in late 1983.

Romantic love was hardly Twyla Tharp's milieu, but romantic dancing intrigued her. Or, as she said in the narration for her 1991 *Men's Piece*, finding a way for a man and a woman to dance in each other's arms was a problem that could lead to many solutions. Although both *Sinatra Suite* and *Nine Sinatra Songs* use the Crooner's 1960s recordings with their lush Nelson Riddle orchestrations, Tharp produced another two different takes on the music. The *Nine* is a straightforward exposition of ballroom dance styles for seven couples

## Focus on Twyla Tharp

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dancing consecutively. There's virtually no group choreography in the piece. Even in the two numbers where couples appear together on the stage, they are engrossed in their own partners. The dance is extroverted, almost impersonal, like a ballroom exhibition. As each couple introduces a different style—soft and floating, flirtatious, effervescent, passionate—you see how a certain kind of dancing can embody a sensibility and describe a relationship.

In the *Sinatra Suite*, one couple dances all the numbers. The costumes are the same: tuxedos and suave Oscar de la Renta cocktail dresses. Some of the songs are the same, and even the choreography may be linked to its corresponding number in the bigger dance. But the *Suite* is not just a condensed version of the *Nine*. By zooming in on the intimate story of one particular relationship, it takes on a more dramatic and emotional gloss.

Though she is probably best known for her dances to jazz and popular music, Tharp has always been drawn to classical ballet. *Pointe* work was used as a didactic device in *Deuce Coupe*, but right after that she made an all-*pointe* ballet for the Joffrey, *As Time Goes By*. She reveres classically trained dancers, and they are galvanized by working with her. After *Push Comes to Shove*, she formed the longstanding ties with ABT that resulted in new ballets, the adoption of repertory works, and, in 1988, a more formal connection when ABT was headed by Baryshnikov. Tharp disbanded her own company and, with seven dancers, she joined ABT as an artistic associate. The arrangement fell apart when Baryshnikov resigned a year later, but Tharp continued to make new ballets for the company. She has also created works for Paris Opera Ballet, New York City Ballet, Boston Ballet and London's Royal Ballet, among other companies. Next spring, Miami City Ballet will premiere a new untitled piece to music of Elvis Costello.

*In the Upper Room*, created on Tharp's own company in 1986, went with her into ABT, and played the Opera House in San Francisco when ABT brought it here on tour in March 1989. The ballet's general idea reflects *Deuce Coupe*: a rapprochement between two styles of dancing. But *In the Upper Room* makes its statement in formalist patterns, with no literal reference to popular culture. The ensemble is divided into ballet dancers and athletic contemporary dancers. They begin

with identifying movement themes and then recombine and share their resources. As they shed parts of their Norma Kamali costumes, they seem to be getting less parochial. When she made it, Tharp described *In the Upper Room* as a piece about counterpoint, about floor patterns that call your attention to the foreground against the background, to speeds, vocabularies and exchanges of action. But with a driving minimalist score by Philip Glass and smoke and lighting effects by Jennifer Tipton, the dance rises in intensity to a theatrical and physical high that audiences cannot resist.

Over the years, Tharp dance has made frequent appearances in the San Francisco Bay Area. Her own company has performed at Zellerbach Auditorium several times since its debut there in February of 1978, and when her works were on during ABT tours, they could be seen at the Opera House. She tried out the *Nine Sinatra Songs* for two years on the road before bringing it to New York, and one of its first performances took place at Bill Graham's Warfield Theater in the fall of 1982, and it was first seen in Berkeley in 1985. *Baker's Dozen* was one of the eight dances on two programs Graham produced at the Warfield in the spring of 1981. The Zellerbach audience saw it in March of 1979, when Tharp's company set out on tour after the BAM season that marked its premiere, and again in 1985 and 1988. Cal Performances' *Focus on Twyla Tharp* series gives Bay Area dance enthusiasts the most extensive look at Tharp's extraordinary dances since the days of her own touring company.

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# About the Artists

## American Ballet Theatre

American Ballet Theatre (ABT) is recognized as one of the great dance companies of the world. Few ballet companies equal ABT for its combination of size, scope and outreach. Recognized as a living national treasure since its founding in 1940, ABT annually tours the United States, performing for more than 600,000 people, and is the only major cultural institution to do so. It has also made more than 15 international tours to 42 countries as perhaps the most representative American ballet company and has been sponsored by the State Department of the United States on many of these engagements.

When American Ballet Theatre was launched in 1939, the aim was to develop a repertoire of the best ballets from the past and to encourage the creation of new works by gifted young choreographers, wherever they might be found. Under the direction of Lucia Chase and Oliver Smith from 1940 to 1980, the Company more than fulfilled that aim. The repertoire, perhaps unmatched in the history of ballet, includes all of the great full-length ballets of the 19th century, such as *Swan Lake*, *The Sleeping Beauty* and *Giselle*, the finest works from the early part of the 20th century, such as *Apollo*, *Les Sylphides*, *Jardin aux Lilas* and *Rodeo*, and acclaimed contemporary masterpieces such as *Airs*, *Push Comes to Shove* and *Duets*. In acquiring such an extraordinary repertoire, ABT has commissioned works by all of the great choreographic geniuses of the 20th century: George Balanchine, Antony Tudor, Jerome Robbins, Agnes de Mille and Twyla Tharp, among others.

In 1980, Mikhail Baryshnikov became Artistic Director of American Ballet Theatre, succeeding Lucia Chase and Oliver Smith. Under his leadership, numerous classical ballets were staged, re-staged and refurbished, and the Company experienced a strengthening and refining of the classical tradition. In 1990, Jane Hermann and Oliver Smith succeeded Mr. Baryshnikov and immediately established an agenda that was dedicated to maintaining the great traditions of the past while aggressively pursuing a vital and innovative future.



Gillian Murphy in the Rose Adagio from *The Sleeping Beauty*.  
Photo by Rosalie O'Connor.

In keeping with the Company's longstanding commitment to bringing the finest in dance to the widest international audience, ABT has recently enjoyed triumphant successes with engagements in Tokyo, London, Paris, Madrid, Buenos Aires, Mexico City, Palermo, and in Athens and Thessaloniki, Greece.

In the fall of 2000, ABT made its first visit to China, appearing in both Shanghai and Hong Kong. The Company also appeared in Taipei and Singapore for the first time. Over its 60-year history, the Company has appeared in a total of 126 cities in 42 countries. ABT has also appeared in all 50 states of the United States.

In October 1992, former American Ballet Theatre Principal Dancer Kevin McKenzie was appointed Artistic Director. Mr. McKenzie, steadfast in his vision of ABT as "American," is committed to maintaining the Company's vast repertoire, and to bringing the magic of dance theater to the great stages of the world.



# About the Artists

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## Principal Dancers



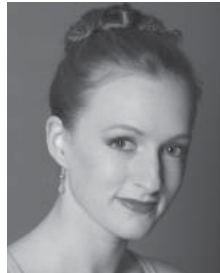
**Herman Cornejo** (San Luis, Argentina) joined ABT 1999 and has been a Principal since 2003. He is sponsored by Edward A. Fox.



**Julie Kent** (Potomac, Maryland) joined ABT 1986 and has been a Principal since 1993. She is sponsored by Jean and Lawrence Shaw.



**Marcelo Gomes** (Manaus, Brazil) joined ABT 1997 and has been a Principal since 2002. He is sponsored by Ali and Monica Wambold.



**Gillian Murphy** (Florence, South Carolina) joined ABT 1996 and has been a Principal since 2002. She is sponsored by Charlotte and MacDonald Mathey.



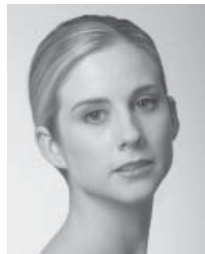
**David Hallberg** (Rapid City, South Dakota) joined ABT 2001 and has been a Principal since 2006. He is sponsored by Avery and Andy Barth.



**Xiomara Reyes** (Havana, Cuba) joined ABT 2001 and has been a Principal since 2003. She is sponsored by Avery and Andy Barth.



**Paloma Herrera** (Buenos Aires, Argentina) joined ABT 1991 and has been a Principal since 1995. She is sponsored by Susan and Leonard Feinstein.



**Michele Wiles** (Baltimore, Maryland) joined ABT 1998 and has been a Principal since 2005. She is sponsored by Countrywide Financial Corporation.

# About the Artists

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# About the Artists

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