Friday and Saturday, November 17 and 18, 2017, 8pm
Sunday, November 19, 2017, 3pm
Zellerbach Hall

The Joffrey Ballet

Ashley Wheater, artistic director
Greg Cameron, executive director
Robert Joffrey, founder
Gerald Arpino, founder

Artists of the Company
Matthew Adamczyk          Derrick Agnoletti          Yoshihisa Arai
Amanda Assucena          Edson Barbosa
Miguel Angel Blanco          Anais Bueno          Fabrice Calmels
Raúl Casasola          Valeria Chaykina          Nicole Ciapponi
Lucia Connolly          April Daly          Fernando Duarte          Olivia Duryea
Cara Marie Gary          Stefan Goncalvez          Luis Eduardo Gonzalez
Dylan Gutierrez          Rory Hohenstein          Dara Holmes
Riley Horton          Yuka Iwai          Victoria Jaiani
Hansol Jeong          Gayeon Jung          Yumi Kanazawa
Brooke Linford          Greig Matthew          Graham Maverick          Jeraldine Mendoza
Jacqueline Moscicke          Aaron Renteria          Christine Rocos
Chloé Sherman          Temur Sulashvili          Olivia Tang-Mifsud
Alonso Tepetzi          Elivelton Tomazi          Alberto Velazquez
Joanna Wozniak          Joan Sebastián Zamora

Scott Speck, music director
Gerard Charles, director of artistic operations
Nicolas Blanc, ballet master/principal coach
Adam Blyde and Suzanne Lopez, ballet masters
Blair Baldwin, company manager
Grace Kim and Michael Moricz, company pianists
Katherine Selig, principal stage manager
Amanda Heuermann, stage manager

This performance is made possible, in part, by Patron Sponsors Susan Marinoff and Thomas Schrag, Joe and Carol Neil, Deborah and Bob Van Nest, and Anonymous.
Cal Performances’ 2017–18 season is sponsored by Wells Fargo.
In Creases
Choreography by Justin Peck
Music by Philip Glass*
Costume Design by Justin Peck
Lighting by Mark Stanley, recreated by Alexander V. Nichols
Grace Kim and Matthew Long, piano

World Premiere:
July 14, 2012 – New York City Ballet, Saratoga Performing Arts Center, Saratoga Springs, NY
Joffrey Premiere:
April 17, 2015 – Cadillac Palace Theatre, Chicago, IL

*Four Movements for Two Pianos by Philip Glass © 2007
Dunvagen Music Publishers Inc. Used by permission.

Encounter
Choreography by Nicolas Blanc
Music by John Adams
Costume Design by Nicolas Blanc
Lighting Design by Alexander V. Nichols

World Premiere:
October 30, 2015 – Joffrey Tower, Chicago, IL
Joffrey Premiere:
April 15, 2016 – The Joffrey Ballet, Auditorium Theatre, Chicago, IL

INTERMISSION

Joy
Choreography by Alexander Ekman
Music by Brad Mehldau Trio, Django Django, Tiga, Moby
Costume, Lighting, and Scenic Design by Alexander Ekman
Lighting Design realized by Alexander V. Nichols
Assistant to the Choreographer: Julia Eichten

World Premiere:
April 26, 2017 – The Joffrey Ballet, Auditorium Theatre, Chicago, IL

Joy was commissioned by The Joffrey Ballet in association with Cal Performances,
University of California, Berkeley.

INTERMISSION

Mammmatus
Choreography by Annabelle Lopez Ochoa
Music by Michael Gordon**
Costume and Scenic Design by Dieuweke van Reij
Lighting Design by Alexander V. Nichols

World Premiere:
September 16, 2015 – The Joffrey Ballet, Auditorium Theatre, Chicago, IL

**Michael Gordon's Weather One, for Strings by arrangement
with G. Schirmer, Inc., publisher and copyright owner.
BALLET NOTES

In Creases
Choreographed by Justin Peck

Justin Peck has been hailed as an important new voice in 21st-century choreography. He is currently a soloist dancer and the resident choreographer with New York City Ballet (NYCB). Originally from San Diego, Peck moved to New York at the age of 15 to attend the School of American Ballet. In 2006 he was invited by ballet master-in-chief Peter Martins to become a member of NYCB.

Since joining NYCB, Peck has danced a wide range of repertoire, including principal roles in George Balanchine’s Concerto Barocco, The Firebird, Liebeslieder Walzer, Tchaikovsky Suite No. 3, La Sonnambula, The Four Temperaments, Brahms-Schoenberg Quartet, and A Midsummer Night’s Dream; Jerome Robbins’ West Side Story, The Cage, I’m Old Fashioned, Glass Pieces, NY Export: Opus Jazz, and Ives Songs; Alexei Ratmansky’s Concerto DSCH; Benjamin Millepied’s Plainspoken and Why am I not where you are; Peter Martins’ Fearful Symmetries, Thou Swell, Waltz Project, and Romeo and Juliet; and Christopher Wheeldon’s Scènes de Ballet and Estancia.

Peck had his choreographic debut in 2009, and has been actively creating dance since then. He has been commissioned by the NYCB, New York Choreographic Institute, School of American Ballet, Miami City Ballet, New World Symphony, L.A. Dance Project, New York City Center’s Fall For Dance, Nantucket Atheneum Dance Festival, Pacific Northwest Ballet, Guggenheim Museum, Paris Opera Ballet, and more. Peck has collaborated with the likes of Sufjan Stevens, Bryce Dessner, Shepard Fairey, Prabal Gurung, Sterling Ruby, Mary Katrantzou, and Karl Jensen.

In 2014 Peck was appointed the resident choreographer of NYCB, making him the second choreographer in the history of the institution to hold this position.

Still a dancer with NYCB, Peck has launched his choreographic career with an impact rarely seen these days in dance circles. New York Times critic Alastair Macaulay declared Peck the “third most important choreographer to have emerged in classical ballet this century.”

In Creases is Peck’s first ballet created for the NYCB and showcases his keen eye for manipulating bodies to form complex geometric structures and unique patterns. The ballet is set to Philip Glass’ Four Movements for Two Pianos and received its world premiere in July 2012 during NYCB’s annual summer residency at the Saratoga Performing Arts Center in upstate New York. Dressed in light-gray hues, the eight dancers—four women, four men—are accompanied by two pianists playing the intricate score live on stage. The New York Times described In Creases as a “dreamscape that heightens the progress and colors of its score” and praised the work for its poetic structure, musicality, and invention.

•  •  •

Encounter
Choreographed by Nicolas Blanc

Nicolas Blanc started his dance training in Montauban, France, continuing at the Académie de Danse Princesse Grace in Monte Carlo. After winning a scholarship in the 1994 Prix de Lausanne, he completed his education at the Paris Opera Ballet School.

Blanc went on to dance for Nice Opera Ballet, Zurich Ballet, Deutsche Oper am Rhein in Düsseldorf, and San Francisco Ballet, where he was made a principal dancer in 2004. In 2006 and 2007 he created Amplitude Goldberg and In Search Of for the trainees of San Francisco Ballet School. Blanc also created After Having Been for the International Ballet Competition (IBC) in Jackson, MS, and he was part of the Young Choreographers Workshop at Scottish Ballet in 2010.

Nicolas Blanc was awarded a special prize for his contributions to the performing arts by the city of Düsseldorf in 1998, special hometown recognition prizes (Montauban/Nègrepelisse) in 2004 and 2013, and was named one of the “25 to Watch” by Dance Magazine in 2004.
In 2010 he was nominated along with Tina LeBlanc for an Isadora Duncan Dance Award (for Best Ensemble in Christopher Wheeldon’s Within The Golden Hour).

Blanc joined Scottish Ballet as the company’s ballet master in 2009 and has held the same position with The Joffrey Ballet since 2011. Also in 2011 he created Pivotal Frequencies for the students of the Royal Conservatory of Scotland, as well as participating in a modern dance choreographic lab with Dance House Glasgow. Since then, he has created Purple, Memories of the Future, Unveiled, The Spell, and Encounter for the annual fundraiser for Embarc Chicago, as well as a dance for Chicago Shakespeare Theater’s production of Timon of Athens. In July 2014 Blanc received an award for his duet Rendez-vous from the IBC.

Blanc created L’espace d’un chapitre for his hometown dance festival in July 2013. The work received its US premiere under the title Evenfall with The Joffrey Ballet as part of the company’s 2015 spring program.

Blanc was selected to participate in the 2015 National Choreographers Initiative and created Orphée, which premiered at the Barclay Theater in Irvine, CA. Later that year, he was chosen to participate in NYCB’s New York Choreographic Institute, where he created the work Mothership, which premiered at NYCB’s 2016 spring gala.

Encounter was originally created for Joffrey dancers for a 2015 fundraiser for Embarc, a Chicago organization dedicated to supporting low-income high school students in their training. Set to music from John Adams’ Saxophone Concerto, the duet explores the relationship of two individuals swept up by conflicting attractions to each other, while a sense of wariness floats in the background of their minds.

The duet is based on how the various sonorities and musical layers of the score informed Blanc’s creative process. In John Adams’ words: “while the concerto is not meant to sound jazzy, per se, its jazz influences lie only slightly below the surface. I make constant use of the instrument’s vaunted agility as well as its capacity for a lyrical utterance that is a short step away from the human voice.” This “human voice” and seductive sound is expressed through movement that is sensual yet tormented. The jazzy saxophone sound reminded Blanc of an American post-war, urban environment. Meanwhile, some tunes evoked Debussy’s Afternoon of a Faun, inspiring Blanc to pay homage to this iconic piece of 20th-century music.

Joy
Choreographed by Alexander Ekman

Alexander Ekman is a choreographer/director creating dance pieces for opera houses, theaters, and museums. He also directs films and music videos as well as live performances in pop-up locations. Ekman is known for his fast-paced timing, witty humor, and clever transitions. Since 2006 he has devoted himself to creating work that both entertains and challenges the observer. Ekman aims to both surprise and transform audiences.

Upwards of 50 dance companies worldwide have performed works by Ekman, including the Royal Swedish Ballet, Cullberg Ballet, Royal Ballet of Denmark, Norwegian National Ballet, Iceland Dance Company, Göteborg Ballet, Bern Ballet, Royal Ballet of Flanders, Ballet de l’Opéra du Rhin, Vienna Ballet, Sydney Dance Company, Cedar Lake Contemporary Ballet, and Boston Ballet. Ekman has also created for festivals including French Europa Danse and the Athens International Dance Festival.

His work Cacti has become a worldwide hit and has been performed by 18 dance companies. Cacti was nominated for the Dutch Zwaan dance prize in 2010, for the National Dance Award (UK) in 2012, and for the prestigious Olivier Award (UK) in 2013.

In 2014 Ekman created his own version of Swan Lake, a new take that received enormous attention worldwide. A Swan Lake features a simulated lake on stage (using 6,000 liters of water) and is available on DVD. The documentary Rare Birds by director T.M. Rives shows the process of creating a lake inside an opera house.

Ekman has also collaborated closely with top fashion designer Henrik Vibskov, who created
the costumes for A Swan Lake. Vibskov then adapted Ekman’s choreography for his fall collection, which was seen in Paris and Copenhagen.

In 2015 Ekman created his own version of A Midsummer Night’s Dream at the Royal Swedish Ballet, an instant hit with audiences and critics.

Ekman received the Swedish MEDEA Award as an “inventor and renewer” in September 2015, as well as the Sästaholm Award and the Birgit Cullberg Scholarship. In 2016 he received the Deutscher Theaterpreis Der Faust for his ballet COW for the Semperoper Ballet.

Alexander Ekman has provided the following program note for Joy:

How can we express joy through our movements? I asked the dancers this question on our first day together. I leaned back in my chair, observed the dancers, and started to smile. To observe dancers feeling joy on stage is always contagious.

Joy is my 47th piece, created over only two weeks in Chicago. For the first time in a long time, I wanted to simply arrive in the studio, without having prepared too much. I wanted to see what the dancers would bring to the piece. The result is something completely different than I had expected—that is, it expresses the pure joy of creating in the moment. To be open to dancers’ talents and unique expressions can bring personality and depth to the work. Through playing, we have come up with this quirky universe.

Seeing a new work come alive in front of us, together, is the best job in the world. I have to give a big “Thank You!” to Julia Eichten, who has helped me create this work.

I hope you will feel joy when you watch this piece.

—Alexander

**Mammatus**

Choreographed by Annabelle Lopez Ochoa

Annabelle Lopez Ochoa has created works for more than 40 companies worldwide.

After training at the Royal Ballet School of Flanders in Belgium, she danced professionally for 12 years, including as a soloist at Scapino Ballet, before focusing her energy solely on choreography. In 2003 the newspaper NRC called her a “rising star of the Dutch dance scene,” and in 2007 she was invited to participate in NYCB’s prestigious New York Choreographic Institute.


Her work has received numerous honors. Broken Wings, created for the English National Ballet, was named one of 2016’s best premieres by Dance Europe and was nominated for a Critics’ Circle National Dance Award; Sombrerismo received Cuba’s Villanueva Award in 2015; A Streetcar Named Desire won the award for Best Choreography (Classical) at the Critics’ Circle National Dance Awards and was nominated for an Olivier Award in 2012; and Replay won first prize at the Choreographers Competition in Bornem, Belgium, in 2002.

Annabelle Lopez Ochoa spent four weeks working with the Joffrey dancers creating Mammatus. The title is derived from the Latin word for a specific cloud formation. For this work, she decided to take a different choreographic approach, moving away from dissecting human behavior to create a completely new environment inspired by animal movements and the energy in nature. “In nature, nothing is symmetrical, so I was looking to create an organic chaos,” says Lopez Ochoa. “I like to give myself a challenge. For me, the exciting part of choreography is to try something new.”
The score, *Weather One* by the composer Michael Gordon, begins with a thunderstorm, immediately setting the pace of the piece. Lopez Ochoa worked closely with set and costume designer Dieuweke van Reij to create a brand new environment. The set is an asymmetrical, surrealistic world, complete with a large LED light sculpture and fog, as if the dancing is happening on a cloud. Groups of dancers migrate around the stage like abstract birds or insects forming sinuous, organic duets, wearing black and white costumes that reflect how hot and cold air collide to make a storm.

**The Joffrey Ballet**

Classically trained to the highest standards, The Joffrey Ballet expresses a unique, inclusive perspective on dance, proudly reflecting the diversity of America with its company, audiences, and repertoire, which includes major story ballets, reconstructions of masterpieces, and contemporary works.

The company’s commitment to accessibility is met through an innovative and highly effective education program, including the much-lauded Academy of Dance, the official school of The Joffrey Ballet; community engagement programs; and collaborations with numerous other visual and performing arts organizations.


In 2007 Wheater was appointed artistic director of The Joffrey Ballet. New work is the life blood of a company, and he has introduced numerous premieres to the repertoire. In 2008 the Boeing Corporation recognized Wheater’s commitment to community outreach and diversity in the world of dance, presenting him with the “Game Changer” award. In 2010 Wheater, representing The Joffrey Ballet, was named a Lincoln Academy Laureate, the highest honor presented by the State of Illinois. The Chicago Tribune selected Wheater as 2013 “Chicagoan of the Year” for his contributions to dance. In 2014 he accepted the Chicago Spirit of Innovation Award for The Joffrey Ballet and in 2015 he received the University of Chicago Rosenberger Medal for Outstanding Achievement in the Creative and Performing Arts. Wheater also serves as the artistic director of the Joffrey Academy of Dance, the official school of The Joffrey Ballet.

**Alexander V. Nichols**

Broadway credits include: *Wishful Drinking*, Hugh Jackman – Back On Broadway, *Nice Work If You Can Get It*. Off-Broadway productions: *In Masks Outrageous and Austere, Los Big Names, Horizon, Bridge and Tunnel, Taking Over, Through the Night*, and *In the Wake*. Nichols has served as resident lighting designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet, and as lighting supervisor for American Ballet Theatre. Other dance credits include San Francisco Ballet, Boston Ballet, Royal Winnipeg Ballet, Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, ODC/SF, and the Margaret Jenkins Dance Company. Recent projects include the museum installation *Circle of Memory*, a collaboration with Eleanor Coppola, recently presented in Stockholm, Sweden; and video and visual design for *LIFE: A Journey Through Time*, a collaboration with Frans Lanting and Philip Glass, recently presented at the Concertgebouw, Amsterdam.