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## **ADDED EVENT**

### **CAL PERFORMANCES PRESENTS THE WEST COAST PREMIERE OF HELL'S KITCHEN DANCE FEATURING MIKHAIL BARYSHNIKOV IN ZELLERBACH PLAYHOUSE JUNE 15-18, 2006**

**THE PROGRAM FEATURES NEWWORKS CREATED AT THE RECENTLY- OPENED BARYSHNIKOV ARTS CENTER BY CHOREOGRAPHERS BENJAMIN MILLEPIED AND ASZURE BARTON.**

**BERKELEY, March 1, 2006** – Capping off an extraordinary Centennial Season Dance Series, Cal Performances presents **Mikhail Baryshnikov** and *Hell's Kitchen Dance* performing a trio of new works developed at the recently opened Baryshnikov Arts Center (BAC) **Thursday, June 15 - Sunday, June 18, 2006**, to Zellerbach Playhouse. Featuring dancing by Baryshnikov (in two of the pieces) and a handpicked troupe of young dancers, *Hell's Kitchen Dance* spotlights the work of two of BAC's exceptional artists-in-residence, Canadian choreographer **Aszure Barton** and New York City Ballet Principal Dancer **Benjamin Millepied**. *Hell's Kitchen Dance* is made up of 12 dancers, mostly from The Juilliard School and New York University's Tisch School of the Arts, who received fellowships from BAC for this occasion. The troupe includes **Jonathon Alsberry, William Briscoe, Tina Finkelman, Ariel Freedman, Lesley Kennedy, Na-Ye Kim, Doug Letheren, Todd McQuade, Lauren Muraski, Ian Robinson, Kyle Robinson, and Ashley Wallace** joining Baryshnikov and Barton on stage.

## **PROGRAM**

*Hell's Kitchen Dance* (Hell's Kitchen is the New York City neighborhood in which the BAC is located) consists of one work choreographed by Benjamin Millepied and two pieces by Aszure Barton. Millepied's *Years Later* is the result of a collaborative effort over several years with Millepied's long-time friend and videographer Olivier Simola, (a respected artist who has often teamed with Philippe Decouffle), and Baryshnikov, who knew Millepied as a student and protégé of Jerome Robbins. The work is set to scores from Philip Glass's *Saxophones*, Meredith Monk's *St Petersburg Waltz* and *Urban March* and Erik Satie's *Gnossiennes* No. 1. Performed

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by Baryshnikov and Barton, *Years Later* features Baryshnikov interacting with video footage both past and present. Barton's *Come In* is set to music by Vladimir Martynov, with video by Kevin Freeman and merges projected video with the accompaniment of dancers. The work will be performed by Baryshnikov, Barton and company.

*Hell's Kitchen Dance* also includes Barton's new work, *Over/Come*. Performed by the 12 young company members, the work is an exuberant exploration of desire and loss set to 50's love ballads and groovy rhythms by Andy Williams and Giorgio Conte. *Over/Come* was created during a three-week residency that christened the Baryshnikov Arts Center.

### MIKHAIL BARYSHNIKOV

**Mikhail Baryshnikov**, was born in Riga, Latvia, of Russian parents. He began studying ballet there, and after a few years, was accepted by the Vaganova School in Leningrad where he studied under the renowned teacher Alexander Pushkin. At 18, he entered the Kirov Ballet as a soloist and remained with the company from 1968 to 1974, earning acclaim for his technical brilliance, his gravity-defying leaps and his dramatic interpretations of classical roles. In 1974, Baryshnikov, disheartened by the artistic stagnation and limited challenges in Soviet ballet, defected to the West at age 26. He settled in New York City as a principal dancer with the American Ballet Theatre (ABT), where his virtuosity and genius awed ballet fans around the world. In 1979, Baryshnikov moved from ABT to work with George Balanchine at New York City Ballet. There he broadened his repertoire, learning more than 20 new roles in only 15 months with the company. In 1980, he returned to ABT, serving for ten years as artistic director and nurturing a new generation of dancers and choreographers. During his tenure with the company, he also staged and choreographed four full-length ballets. Since then Baryshnikov has danced more than 100 different works in his illustrious career, from such classics as *Giselle* and *Don Quixote* to Twyla Tharp's *Push Comes to Shove* and George Balanchine's *Apollo*. He has been a leading guest artist on the world's greatest ballet stages. Many of the world's foremost choreographers have created works specifically for him.

In addition to his dancing, Baryshnikov has proved himself a skillful actor, starring in several feature films, including 1977's *The Turning Point* (which earned him an Oscar nomination), *White Nights* (1985), *Dancers* (1987), and *Company Business* (1991). He has appeared numerous times on television, most recently in the final season of the wildly popular HBO series *Sex and the City*. In 1989, he appeared on Broadway in Steven Berkoff's production of Kafka's *Metamorphosis*, earning a Tony nomination and a Drama Critics Award.

In 1990, Baryshnikov co-founded White Oak Dance Project with choreographer Mark Morris. The project, which Baryshnikov served as director of and danced with, was made up of a small, accomplished troupe of dancers. The company commissioned 43 new works from emerging and established choreographers and presented more than 40 on international tours. Through White Oak, Baryshnikov used his remarkable talents to expand the repertoire of American modern dance. He disbanded the project in 2002 to give himself time to tour and fundraise for the project he had been dreaming about, the **Baryshnikov Arts Center**, the first major undertaking of his Baryshnikov Foundation.

Through spring of 2004 Baryshnikov continued to dance *Solos with Piano or Not...an Evening of Music and Dance*, a program of works by choreographers Lucinda Childs, Michael Clark, Cesc Gelabert, Tere O'Connor, Eliot Feld, and Ruth Davidson Hahn. Of Baryshnikov's performance in *Solos with Piano or Not* at Cal Performances in June 2003, the *San Francisco Chronicle* wrote: "At 55, Baryshnikov plies his trade with wonder, grace and more than a touch of genius...the man looks almost as beautiful now as he did a generation ago, and his charisma grows with the passing decades. No one holds the stage with as much ease and command."

Located in New York City on the top three floors of a new six-story complex, BAC officially opened its doors in November 2005. The Center—Baryshnikov refers to it as his "playground"—includes dance studios, office space and three commercial off-Broadway theaters. BAC is an international, interdisciplinary home for young and established artists to use as a creative laboratory, a meeting place and a performing space in which to experiment and create new work. "I wanted to bring people together in an informal way," Baryshnikov stated in a recent *New*

*Yorker* interview. “You’re a poet; I’m a filmmaker. You’re a choreographer; I’m a playwright. People see each other’s work and exchange telephone numbers, and that’s how it starts.”

Baryshnikov’s most recent appearance at Cal Performances was as an actor in Rezo Gabriadze’s *Forbidden Christmas or The Doctor and The Patient* in 2004.

### **ASZURE BARTON**

**Aszure Barton** was born in Alberta, Canada, where she was the recipient of a Most Promising Dancer scholarship from the Alberta Dance Educators Association. She is a graduate of the National Ballet where she first became enamored with choreography. She has choreographed and performed throughout the United States, Canada, U.K., Europe, South America, and Slovenia. Among the companies she has danced with are Les Ballets Jazz de Montréal and National Ballet of Canada; and she has worked with choreographers Jirí Kylián, Itzik Galili, Twyla Tharp, Lar Lubovitch, David Parsons, Wendy Osserman, and Rodrigo Pederneiras, among others.

Barton’s choreography has been seen at The Juilliard Theater, Joyce SoHo Presents, Judson Church, Joe’s Pub (The Public Theater) / Dancenow NYC, Williamsburg Art Nexus, Symphony Space, FIT, St. Mark’s Church, The National Ballet, The Montreal Fringe Festival, EspaceduMaurier Arts danse, and TRNFest Slovenia. She has received numerous awards for choreography and performance from the Canada Council, Alberta Culture and Conseil des arts des lettres du Québec. In 2003, Barton won Hubbard Street Dance Chicago’s prestigious National Choreographic Competition and recently created an original work for Hubbard Street II. She is the Artistic Director of ASzURe & Artists.

During Barton’s residency at BAC, she met director Scott Elliot who, after seeing her work at the Center, asked her to choreograph his new *Three Penny Opera* production opening on Broadway in April 2006.

## BENJAMIN MILLEPIED

**Benjamin Millepied**, principal dancer at New York City Ballet, was born in Bordeaux, France, and began his ballet training at the age of eight with his mother, a former ballet dancer. Millepied entered the Conservatoire National in Lyon, France, at age 13. He took summer classes at the School of American Ballet in 1992 and returned the following year with a scholarship from the French Ministry (Bourse Lavoisier) to study full-time in the fall of 1993. After winning the school's Mae L. Wien Award for Outstanding Promise, he was invited to become a member of New York City Ballet's corps de ballet. He has danced dozens of featured roles in works by George Balanchine, Jerome Robbins, August Bournonville, Peter Martins, Christopher Wheeldon, Helgi Tomasson, Boris Eifman, and Christopher d'Amboise.

Millepied's growing career as a choreographer parallels his swift rise as a dancer. He made his choreographic debut in 2001 when he created *Passages* for the Conservatoire National in Lyon, followed by *Clapping Music* in 2002. He participated in the New York Choreographic Institute in 2002 and 2003, where he collaborated with composer Daniel Ott. In September 2002, Millepied formed Danse Concertantes, a group of dancers from New York City Ballet that tours during the off-season. The group premiered his *Triple Duet* along with ballets by Balanchine, Robbins and Wheeldon at its inaugural performance at Sadler's Wells in London. In 2005, Millepied's *Double Aria* premiered at New York City Ballet and a new production of the *Nutcracker* for the Geneva Ballet opened in December.

Millepied has a number of important upcoming choreographic commissions in 2006 including a work for the Paris Opera Ballet set to a new score by Philip Glass and costumes by Marc Jacobs; and a work featuring ABT's Ethan Steifel and Gillian Murphy, opening at New York City's Joyce Theater in March.

## TICKET INFORMATION

Tickets for *Hell's Kitchen Dance* featuring **Mikhail Baryshnikov**, on **Thursday–Sunday, June 15–18** in Zellerbach Playhouse, are priced at **\$60.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu); and at the door. Half-price tickets are available for purchase by UC

Berkeley students. For more information, call the Ticket Office at (510) 642-9988 or visit the Cal Performances web site at [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu).

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Cal Performances' 2005/2006 Centennial Season is sponsored by Wells Fargo.

The *Contra Costa Times* and Classical 102.1 KDFC are season media sponsors of the 2005/06 performing arts season.

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**CALENDAR EDITORS PLEASE NOTE:**

**CAL PERFORMANCES PRESENTS**

**Thursday–Saturday, June 15–17 at 8:00 p.m.**      **Zellerbach Playhouse, UC Berkeley Campus**  
**Sunday, June 18 at 3:00 p.m.**                      Bancroft Way at Telegraph Ave., Berkeley

*Dance*

*Hell's Kitchen Dance*

**Mikhail Baryshnikov**, dancer

**Aszure Barton**, choreography

**Benjamin Millepied**, choreography

**Kevin Freeman**, videography

**Olivier Simola**, videography

**Jonathon Alsberry, William Briscoe, Tina Finkelman, Ariel Freedman, Lesley Kennedy, Na-Ye Kim, Doug Letheren, Todd McQuade, Lauren Muraski, Ian Robinson, Kyle Robinson, and Ashley Wallace**, company members

**Program:**

*Over/Come* (2006): 1950s ballads including “How Wonderful to Know” and “(In the Summertime) You Don’t Want My Love” sung by Andy Williams; choreography by Aszure Barton

*Come In* (2006): music by Vladimir Martynov; choreography by Aszure Barton

*Years later* (2006): music by Philip Glass, Meredith Monk and Eric Satie; choreography by Benjamin Millepied

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