

American Ballet Theatre

Wednesday through Sunday, September 19–23, 2001

Zellerbach Hall

Kevin McKenzie
Artistic Director

MAXIM BELOTSEKOVSKY · JOSE MANUEL CARREÑO
ANGEL CORELLA · IRINA DVOROVENKO · GUILLAUME GRAFFIN
PALOMA HERRERA · ROBERT HILL · SUSAN JAFFE · JULIE KENT · ETHAN STIEFEL

STELLA ABRERA · ETHAN BROWN · SANDRA BROWN · YAN CHEN* · HERMAN CORNEJO
HERMAN CORNEJO · JOAQUIN DE LUZ · MARCELO GOMES · ANNA LICEICA
CARLOS MOLINA · GILLIAN MURPHY · XIOMARA REYES · MICHELE WILES

Jennifer Alexander · Giray Atalay · Kristi Boone · Julio Bragado-Young · Marian Butler · Maria Bystrova
Misty Copeland · Carmen Corella · Erica Cornejo · Sasha Dmochowski · Jerry Douglas · Karin Ellis-Wentz
Alina Faye · Erica Fischbach · Elizabeth Gaither · Jamar Goodman · David Hallberg · Yena Kang
Carlos Lopez · Clinton Lockett · Iлона McHugh · Anne Milewski · Justin Morris · Rosalie O'Connor
Eric Otto · Renata Pavam · Carrie Peterson · Alejandro Piris-Niño · Jennifer Quent · Sascha Radetsky
Brian Reeder · Maria Ricetto · Marta Rodriguez-Coca · Flavio Salazar · Gennadi Saveliev
Adrienne Schulte · Christin Severini · Angela Snow · Isaac Stappas · Sean Stewart
Ricardo Torres · Shannon Volk · Alissa Wassung · Yu Xin

Apprentices

Sari Ostrum · Dartanion Reed · John Michael Schert

*Leave of Absence

Charles Barker	David Briskin	David LaMarche
Principal Conductor	Conductor	Conductor

Victor Barbee
Assistant to the Artistic Director

Ballet Masters

Guillaume Graffin · Susan Jones · Irina Kolpakova · Georgina Parkinson · Kirk Peterson

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

American Ballet Theatre is sponsored by Philip Morris Companies Inc.

Movado Watch Company is a leading benefactor of American Ballet Theatre.

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the New York State Council on the Arts, a state agency.

Baldwin is the official piano of American Ballet Theatre. Freed is the official shoe of American Ballet Theatre. United Airlines
is the official airline of American Ballet Theatre.

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Cal Performances is supported, in part, by the National Endowment for the Arts,
a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
and by the California Arts Council, a state agency.

September 19 & 20, 2001

Zellerbach Hall

Please see program insert for casting information.

Black Tuesday

Choreography by Paul Taylor
Music: Songs from the Great Depression
Staging by Susan McGuire
Costumes by Santo Loquasto
Lighting Designed by Jennifer Tipton

Commissioned by American Ballet Theatre
and the John F. Kennedy Center for the Performing Arts,
with additional commissioning support from
Dance St. Louis and the Carlsen Center at the Johnson County Community College,
and the Paul Taylor New Works Fund.

ABT gratefully acknowledges the National Endowment for the Arts
for its support of Black Tuesday.

Costumes executed by Barbara Matera, Ltd.

INTERMISSION

Gong

Choreography by Mark Morris
Tina Fehlandt, assistant to the choreographer
Music by Colin McPhee (Tabuh-Tabuhan)
Costumes by Isaac Mizrahi
Lighting Designed by Michael Chybowski

This production has been made possible, in part, by the generosity of Janice Newman Rosenthal.

Additional support has been provided by the National Endowment for the Arts.

Costumes executed by Barbara Matera, Ltd.

INTERMISSION

Jabula

Choreography by Natalie Weir
Music by Hans Zimmer (from the original score, The Power of One)
Costume Concept by Natalie Weir
Original Lighting Design by David Whitworth
Lighting Designed by Brad Fields

Jabula was commissioned by the Queensland Ballet and premiered in 1994 at the Thomas Dixon Centre in Brisbane, Australia. It was created to showcase the dancers and their individuality. "Jabula" means "joy," and is the choreographer's response to the power of the music and the inspiration of the dancers.

September 21–23, 2001

Zellerbach Hall

Please see program insert for casting information.

Giselle

A Romantic Ballet in Two Acts

Libretto by Théophile Gautier, on a theme by Heinrich Heine
Orchestrated by John Lanchbery
Music by Adolphe Adam
Choreography after Jean Coralli, Jules Perrot, and Marius Petipa
Scenery by Gianni Quaranta
Costumes by Anna Anni

Lighting Designed by Jennifer Tipton

Music for Giselle is by arrangement with Theodore Presser Company, agents for Editions Mario Bois, Paris, publisher and copyright owner.

Dogs courtesy of Bow Wow Productions.

Principal costumes executed by Barbara Matera, Ltd.

Giselle was first performed at the Théâtre de l'Académie Royal de Musique in Paris on June 28, 1841, and entered the repertory of American Ballet Theatre during its first season on January 12, 1940, at the Center Theater, New York City. It was staged by Anton Dolin, with scenery and costumes by Lucinda Ballard. Subsequently, Giselle had five new productions, the first of which, in 1946, had scenery and costumes by Eugene Berman and was staged by Dimitri Romanoff, with contributions from George Balanchine and Antony Tudor. Thereafter, in 1968, David Blair directed a new production with choreography after Coralli and Jules Perrot, scenery by Oliver Smith, and costumes by Peter Hall. Mikhail Baryshnikov staged the two following productions, after the original Coralli/Perrot/Petipa choreography, using the Smith/Hall scenery and costumes. The first of the two productions premiered in 1980 at the Kennedy Center in Washington, DC. The second, which featured additional staging by John Taras and Elena Tchernichova, premiered in Vienna, Virginia, in 1985. In the current version, first performed in 1987, there are new sets by Gianni Quaranta and new costumes created by Anna Anni for the Cannon Production of the Herbert Ross film *Dancers*.

Act I.

The ballet is set in the vineyard country bordering the Rhine. Hilarion, the village huntsman and a gamekeeper to the court, returns from his early morning chores and pauses before a neighboring cottage, the home of Giselle, with whom he is in love. Villagers pass by on their way to the vineyards, where they will harvest the last of the grapes before the wine festival.

Count Albrecht arrives with his squire and enters a cottage opposite Giselle's. He emerges dressed as a peasant, submits his disguise to the squire's inspection, and dismisses him. Hilarion has witnessed this exchange and is puzzled that the squire should show such deference to this youth, who is known to the villager as a fellow peasant named Loys. Loys excuses himself from joining the grape pickers so that he can be alone with Giselle. He swears eternal love, and she makes the traditional test with a daisy—"he loves me, he loves me not." When it appears the answer will be "not," she throws the flower away; Loys retrieves it and, by surreptitiously discarding a petal, comes up with the answer, "he loves me." Hilarion interrupts, protesting that he, and not Loys, truly loves Giselle. A quarrel ensues, and Hilarion's suspicions are deepened as Loys instinctively reaches for the sword that, as a nobleman, he is accustomed to wearing.

The villagers return, and Giselle invites them to join in a dance to celebrate the harvest. Her mother, Berthe, interrupts and warns her that her life may be endangered if she overexerts herself by dancing. She is struck by a momentary hallucination of her daughter in death. She sees her as a Wili, a restless spirit who has died with her love unrequited.

A horn sounds in the distance and Loys recognizes it as coming from the hunting party of the Prince of Courland. As he hastily departs, Hilarion breaks into his cottage. Refreshments are served to the hunters, and the Prince's daughter Bathilde gives Giselle a gold necklace when she learns they are both engaged to be married. After the royal party has returned to the hunt, Hilarion emerges from Loys' cottage with a hunting horn and a sword, further evidence that the supposed peasant is, in fact, a nobleman.

The villagers return and proclaim Giselle the queen of the wine festival. Hilarion interrupts to denounce Loys as an imposter. When Loys denies the charge and threatens the gamekeeper with his sword, Hilarion blows the hunting horn, a signal for the Prince to return. Loys is exposed as an imposter when Bathilde reveals that he is her fiancé, Count Albrecht. The shock of learning of Albrecht's duplicity is too great for Giselle's frail constitution. Her mind becomes unhinged and she dies of a broken heart—her love unrequited.

INTERMISSION

Act II.

The scene takes place in a clearing in the forest near Giselle's grave. The Wilis are summoned by their queen, Myrta, to attend the ceremonies that will initiate Giselle into their sisterhood. The Wilis are maidens whose fiancés have failed to marry them before their deaths. Their love unrequited, they can find no rest, and their spirits are forever destined to roam the earth from midnight to dawn, revengefully trapping any male who enters their domain and forcing him to dance to his death. Hilarion, in search of Giselle, meets his death at their hands. Albrecht arrives to leave flowers on Giselle's grave.

He, too, is trapped and commanded to dance unto death. Giselle resolves to protect him. She dances with him until the clock strikes four, at which hour the Wilis lose their power. Albrecht is rescued from death.

American Ballet Theatre (ABT) is recognized as one of the great dance companies in the world. Few ballet companies equal ABT for its combination of size, scope, and outreach. Renowned as a living national treasure since its founding in 1940, ABT tours the United States annually, 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 the autumn of 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, restaged, and refurbished, and the company experienced a strengthening and refining of the classical tradition. In 1990, Jane Hermann and Oliver Smith succeeded 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.

In October 1992, former ABT principal dancer Kevin McKenzie was appointed artistic director.

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. Under McKenzie’s direction, the company has put together a roster of the world’s leading dancers. It is widely acclaimed as perhaps the best company ABT has ever presented.

In August 1999, ABT appointed Louis G. Spisto as executive director. Under his leadership, touring has expanded, fundraising has increased, and ticket sales have risen.

In keeping with the company’s long-standing 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, and Palermo.

American Ballet Theatre recently 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. Including China, Singapore, and Taiwan, 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 of the United States.

This season, the company will be the first major performing arts ensemble to appear at the new Kodak Theatre in Los Angeles—a state-of-the-art facility located in the heart of Hollywood. In addition, ABT will perform in San Diego, Berkeley, Costa Mesa, Seattle, Kansas City, Washington DC, and Detroit.

Berkeley Symphony Orchestra (BSO), founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, was conceived in the casual spirit of the London Promenade concerts, which focus mainly on the more familiar and accessible side of the symphonic repertoire. This fledgling group of musicians soon blossomed into an extraordinary musical phenomenon. Kent Nagano took over the Orchestra in 1978, and soon began offering a more innovative repertoire, including new compositions and neglected older works. The Orchestra soon developed a reputation for more serious and sophisticated programming. Olivier Messiaen was among the 20th-century composers programmed by Maestro Nagano; the composer came to Berkeley to assist in the preparation of his imposing oratorio *The Transfiguration of Our Lord Jesus*

Christ, and later returned for the West Coast premiere of his orchestral score *From the Canyons to the Stars*. A collaboration between Maestro Nagano and Frank Zappa in 1984 thrilled audiences with an ambitious evening-length production featuring life-sized puppets and moving stage sets. Word spread quickly through the community, and critics and the public acclaimed the BSO and its young and innovative conductor. In recent seasons, the BSO has continued its

tradition of programming world premieres at a pace that few orchestras could approach, while expanding its performance of the Romantic repertoire.

AMERICAN BALLET THEATRE STAFF

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The dancers and stage managers are members of the Independent Artists of America.

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