

THE RICHARD B. FISHER CENTER  
FOR THE PERFORMING ARTS  
AT BARD COLLEGE



# NEW YORK CITY BALLET MOVES

June 30 – July 2, 2017

Dear Friends,

Welcome to SummerScape 2017—seven weeks of music, theater, opera, dance, film, and cabaret, celebrating the life and works of the Polish composer Fryderyk Chopin.

The festival opens with two companies whose work represents the astonishing breadth of New York City's performance culture. New York City Ballet MOVES and THE WOOSTER GROUP are each making their Fisher Center debut, and it's safe to say these two ensembles have seldom, if ever, appeared on one festival program before. One, a firmly uptown institution, the epitome of the American ballet lineage, the other, a pioneer of downtown experimental theater, at first glance have little in common. Yet both were founded on principles of intense virtuosity, physical training, and precision in performance; and both also care deeply for historical performance traditions with an eye to the future of their respective art forms.

No choreographer is more associated with the music of Chopin than Jerome Robbins, who was the cofounding choreographer of New York City Ballet (NYCB), and was affiliated with the company for nearly 50 years. Robbins's Chopin dances, including *The Concert*; *Other Dances*; *In the Night*; and *Dances at a Gathering* (created in 1969 and the first work on the current program), are among the most beloved and significant works in the company's repertoire. The SummerScape program continues with *Duo Concertant* (1972), choreographed by NYCB's first artistic director, George Balanchine, and *In Creases* (2012), the first work that Justin Peck created for NYCB. Peck is the company's second-ever resident choreographer, and, at the age of 29, a dynamic new force in contemporary ballet. Together, these works by Robbins, Balanchine, and Peck mark a journey through NYCB's history, and point toward its future.

Traces of the past and future are everywhere in the work of THE WOOSTER GROUP, the legendary theater company that has been creating mind-altering productions from The Performing Garage, its home base in SoHo, since the late 1970s. Intensely aware of its lineage, THE WOOSTER GROUP's fractured and forward-thinking performances often pay homage to other artists—playwrights, choreographers, filmmakers, and writers—with affection, reverence, or whimsy. The company's latest production, *A PINK CHAIR (IN PLACE OF A FAKE ANTIQUE)*, is a dialogue with the Polish director and artist Tadeusz Kantor, whose clown-like, death-haunted productions had a transformative effect on American art in the 1980s and '90s when they were performed in New York City. *A PINK CHAIR* is a SummerScape commission, and we're honored to be working with THE WOOSTER GROUP to present this world premiere to you.

We wish you wonderful evenings at the Fisher Center in the company of these two national treasures.

Best wishes,



Gideon Lester  
Artistic Director, Theater and Dance

The Richard B. Fisher Center for the Performing Arts at Bard College

Chair Jeanne Donovan Fisher

President Leon Botstein

Executive Director Bob Bursey

presents

# NEW YORK CITY BALLET MOVES

**Peter Martins, Ballet Master in Chief**

*Dances at a Gathering* (1968)

Fryderyk Chopin/Jerome Robbins

Intermission

*Duo Concertant* (1972)

Igor Stravinsky/George Balanchine

Pause

*In Creases* (2012)

Philip Glass/Justin Peck

**Sosnoff Theater**

Friday, June 30 at 7:30 pm

Saturday, July 1 at 2 pm, followed by a post-performance conversation; and 7:30 pm

Sunday, July 2 at 2 pm, pre-performance talk at 1 pm

Running time for this performance is approximately two hours, including a 20-minute intermission.

## About The Richard B. Fisher Center for the Performing Arts at Bard College

The Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat LUMA Theater, which features a flexible seating configuration. The Center is home to Bard College's Theater & Performance and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, film, and cabaret; and the Bard Music Festival, which celebrated its 25th year in 2014. Last year's festival, "Puccini and His World," drew its inspiration from Italian music and culture. The 2017 festival is devoted to the life and work of Fryderyk Chopin.

The Center bears the name of the late Richard B. Fisher, former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

The 2017 SummerScape season is made possible in part through the generous support of Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, the Board of The Richard B. Fisher Center for the Performing Arts at Bard College, the Board of the Bard Music Festival, and the Friends of the Fisher Center, as well as grants from the National Endowment for the Arts and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

# NEW YORK CITY BALLET MOVES

## Artistic Director

Peter Martins

## Artistic Administrator

Jean-Pierre Frohlich

## The Dancers

### Principals

Jared Angle

Joaquín De Luz

Megan Fairchild

Chase Finlay

Sterling Hyltin

Rebecca Krohn

Lauren Lovette

Sara Mearns

Taylor Stanley

### Soloists

Sara Adams

Zachary Catazaro

Joseph Gordon

Brittany Pollack

Indiana Woodward

## Corps de Ballet

Devin Alberda

Daniel Applebaum

Harrison Coll

Aaron Sanz

Kristen Segin

Lydia Wellington

## The Musicians

### Piano

Elaine Chelton

Alan Moverman

Susan Walters

### Violin

Arturo Delmoni

## Ballet Masters

Craig Hall

Jean-Pierre Frohlich

Glenn Keenan

Christine Redpath

## Touring Staff for

### New York City Ballet MOVES

*Company Manager*

Gregory Russell

*Director of Production*

Marquerite Mehler

*Resident Lighting Designer*

Mark Stanley

*Assistant Stage Manager*

Nicole Mitchell

*Assistant Lighting Director*

Katy Atwell

*Master Carpenter*

Norman Kirtland

*Master Electrician*

Barbara Rocker

*Wardrobe Mistress*

Norma Attride

*Wardrobe Master*

Eric Rudy

*Physical Therapist*

Marika Molnar, PT, LAC

## *Dances at a Gathering*

Music by Fryderyk Chopin

Choreography by Jerome Robbins

Costumes by Joe Eula

Lighting by Jennifer Tipton

Sara Mearns (*in green*) Lauren Lovette (*in apricot*) Brittany Pollack (*in blue*)

Rebecca Krohn (*in mauve*) Sterling Hyltin (*in pink*)

Jared Angle (*in purple*) Aaron Sanz (*in green*) Joaquín De Luz (*in brown*)

Zachary Catazaro (*in blue*) Joseph Gordon (*in brick*)

Pianist

Susan Walters

Jerome Robbins dedicated this ballet to the memory of Jean Rosenthal.

*Premiere:* May 22, 1969, New York State Theater

*Dances at a Gathering* heralded Jerome Robbins's return to New York City Ballet after a 13-year absence. Inspired by Chopin's piano music, Robbins quickly began choreographing in the rehearsal studio. He showed 25 minutes of choreography to George Balanchine, who said, "Make more, make it like popcorn," pretending to pop popcorn into his mouth. The work eventually expanded to an hour in length with a cast of 10 dancers.

Chopin's mazurkas, waltzes, and études, groundbreaking at the time of their composition, are rooted in the Slavic character of his Polish homeland, and yet still convey the elegance of Paris, where they were created. Robbins ultimately used 18 of Chopin's piano pieces, creating dances for various duets, solos, and larger groupings.

"The ballet stays and exists in the time of the music and its work," wrote Robbins. "Nothing is out of it, I believe; all gestures and moods, steps, etc. are part of the fabric of the music's time and its meaning to me."

**Fryderyk Chopin** was born in early 1810 in the Duchy of Warsaw in Poland. He was a child prodigy, and by age 7, he had already composed two polonaises and was in demand as a performer at private functions. He studied with the Czech pianist Wojciech Żywny from 1816 to 1822, then at the Warsaw Lyceum, and later at the Warsaw Conservatory from 1823 to 1829. During these years, he spent his summer holidays in the countryside, where he became familiar with Polish folk music, a lifelong influence on his work. In 1830, shortly after Chopin arrived in Vienna at

the start of an intended tour abroad, Russia and Poland went to war, and Poland was defeated. Because he would not submit to tsarist regulations, Chopin was never able to return to his homeland. He moved to Paris in 1831, where many of his countrymen had settled. His reputation as an artist grew rapidly, and he was befriended by Liszt, Delacroix, and Berlioz. The same year, he met Robert Schumann, who proclaimed him "a genius." Because of Chopin's poor health, the parents of young Maria Wodzińska refused to let him marry her. In 1836, he met the famous French writer George Sand, with whom he had an often-troubled relationship for nearly 10 years. When the couple split, in July 1847, Chopin's health had greatly deteriorated, and he composed very little for the remaining two years of his life. Chopin died of pulmonary tuberculosis in Paris on October 17, 1849, at the age of 39. He was buried in Père Lachaise Cemetery, but, as he wished, his heart was brought to Warsaw and interred in the city's Holy Cross Church.

**Jerome Robbins** was born in New York City in 1918 and took an interest in music, dancing, and acting from a young age. While still a teenager, he began dancing and choreographing at Camp Tamiment, a resort in the Poconos, and appearing in the choruses of Broadway shows. In 1940, he joined Ballet Theatre (now American Ballet Theatre), where he choreographed his first work, *Fancy Free* (1944), with music by a young up-and-comer, Leonard Bernstein. The ballet was an instant success, and that same year, Robbins and Bernstein teamed up with Betty Comden and Adolph Green to turn the ballet into a Broadway smash, *On the Town*. Robbins went on to create some of Broadway's most legendary shows, including *Billion Dollar Baby*, *The Pajama Game*, *Peter Pan*, *West Side Story*, *Gypsy*, and *Fiddler on the Roof*. Robbins had an equal impact in the ballet world. In 1949, he joined New York City Ballet (NYCB) as associate artistic director, and spent much of the rest of his life affiliated with the company, creating such ballets as *Afternoon of a Faun*, *The Cage*, *The Concert*, *Dances at a Gathering*, *The Goldberg Variations*, and *Glass Pieces*. Robbins formed a touring company, Ballets: U.S.A., in 1958, for which he created *N.Y. Export: Opus Jazz* and *Moves*. In the last decade of his life, Robbins looked back at his Broadway career with the staging of *Jerome Robbins' Broadway* in 1989, and with *West Side Story Suite*, staged for NYCB in 1995. He also explored his fascination with the music of Bach in a series of significant ballets: *A Suite of Dances* for Mikhail Baryshnikov and *2 & 3 Part Inventions* for the School of American Ballet, both in 1994, and *Brandenburg* for NYCB in 1997. Shortly after staging Stravinsky's *Les noces* for NYCB, Robbins died at his home in New York City, on July 29, 1998. Robbins established and partially endowed the Jerome Robbins Film Archive of the Dance Collection of the New York City Public Library at Lincoln Center. His awards included the Handel Medallion of the City of New York, five Tony Awards, two Academy Awards, and the National Medal of Arts.

## Duo Concertant

Music by Igor Stravinsky  
Choreography by George Balanchine\*  
Original Lighting by Ronald Bates  
Lighting by Mark Stanley

Megan Fairchild Chase Finlay

Violinist  
Arturo Delmoni

Pianist  
Susan Walters

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Premiere: June 22, 1972, New York State Theater

Stravinsky dedicated *Duo Concertant* to Samuel Dushkin, a well-known violinist he met in 1931. The composer premiered the work with Dushkin in Berlin in 1932, and the pair gave recitals together across Europe for the next several years. Balanchine first heard the piece performed by Stravinsky and Dushkin soon after it was composed, but not until years later, when he was planning the 1972 Stravinsky Festival, did he decide to choreograph it.

**Igor Stravinsky**, one of the leading composers of the 20th century, has had a tremendous impact on the world of classical music. Over the course of his career, he composed in a remarkable variety of styles, incorporating Russian and French traditions, neoclassicism, 12-tone principles, jazz—anything that intrigued and inspired him. Stravinsky was born outside of St. Petersburg in 1882, and while he later became a citizen of France, and then the United States, he often turned to his Russian roots for his compositions, drawing on folk melodies and rhythms. Early in his career, he came to the attention of Sergei Diaghilev, the impresario behind the Ballets Russes. Diaghilev commissioned several scores from Stravinsky that have gone on to become classics of both the ballet stage and concert hall: *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913). As his music evolved over the course of his life, he became more interested in economical, pared-down compositions, and his work is recognizable by its clarity of sound, rhythmic drive, and appealing austerity. Stravinsky died in New York City in 1971. In Stravinsky's obituary in the *New York Times*, George Balanchine said of his friend and fellow Russian, "I feel he is still with us. He has left us the treasures of his genius, which will live with us forever."

**George Balanchine** transformed the world of ballet. He is widely regarded as the most influential choreographer of the 20th century, and he cofounded two of ballet's most important institutions: New York City Ballet and the School of American Ballet. Balanchine was born in St. Petersburg, Russia, in 1904, studied at the Russian Imperial Ballet School in St. Petersburg, and danced with the Mariinsky Theatre Ballet Company, where he began choreographing short works. In the summer of 1924, Balanchine left the newly formed Soviet Union for Europe, where he was invited by impresario Sergei Diaghilev to join the Ballets Russes. For that company, Balanchine choreographed his first important ballets: *Apollo* (1928) and *Prodigal Son* (1929). After Ballets Russes dissolved following Diaghilev's death in 1929, Balanchine spent the next few years on a variety of projects in Europe and then formed his own company, Les Ballets 1933, in Paris. Following a performance of Les Ballets 1933 at the Savoy Theatre in London, he met American arts connoisseur Lincoln Kirstein, who persuaded him to come to the United States. In 1934, the pair founded the School of American Ballet (SAB), which remains in operation to this day, training students for companies around the world. Balanchine's first U.S. ballet, *Serenade*, set to music by Tchaikovsky, was created for SAB students and was first performed on June 9, 1934, on the grounds of the Warburg estate in White Plains, New York. Balanchine and Kirstein founded several short-lived ballet companies before forming Ballet Society in 1946, which was renamed New York City Ballet in 1948. Balanchine served as the company's ballet master from that year until his death in 1983, building it into one of the most important performing arts institutions in the world and a cornerstone of the cultural life of New York City. He choreographed 425 works over the course of 60-plus years, and his musical choices ranged from Tchaikovsky (one of his favorite composers), to Stravinsky (his compatriot and friend), to Gershwin (who embodied the choreographer's love of America). Many of Balanchine's works are considered masterpieces and are performed by ballet companies all over the world.



## *In Creases*

*Music by Philip Glass*

*Choreography by Justin Peck*

*Costumes conceived by Justin Peck and Marc Happel*

*Lighting by Mark Stanley*

Sara Adams   Kristen Segin  
Lydia Wellington   Indiana Woodward

Devin Alberda   Daniel Applebaum  
Harrison Coll   Taylor Stanley

*Pianos*

Elaine Chelton and Alan Moverman

Music: Four Movements for Two Pianos (1st and 3rd movements) ©2007,  
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*In Creases* was made possible in part by generous contributions  
from members of the New Combinations Fund and by the Rockefeller Brothers Fund.

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by a lead endowment gift from the Rudolf Nureyev Dance Foundation, with additional support provided  
by the Harriet Ford Dickenson Foundation and the Joseph and Sylvia Slifka Foundation.

*Premiere:* July 14, 2012, Saratoga Performing Arts Center

*In Creases* is the first work that Justin Peck, a soloist with New York City Ballet, created for the company. The ballet is set to Philip Glass's 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. Peck has since created more than 10 works for NYCB, and was named the company's resident choreographer in 2014.

**Philip Glass** has composed for opera, theater, dance, the concert hall, and film, and he has become one of the world's most popular composers. He was born in Baltimore, Maryland, on January 31, 1937, and began music lessons at age 6. After graduating from the University of Chicago with majors in mathematics and philosophy, Glass moved to New York City and attended The Juilliard School, then studied in Paris with Nadia Boulanger. While in Paris, he became familiar with the Indian music of Ravi Shankar, which inspired him to research music in North Africa, India, and the Himalayas, all of which had a profound influence on his compositions. By 1974, Glass had composed a large collection of new music for both the Mabou Mines theater company that he had cofounded and for his own performing group, the Philip Glass Ensemble. Glass has collaborated with a wide variety of artists, perhaps most notably

avant-garde theater producer and director Robert Wilson, but also novelist Doris Lessing, poet Allen Ginsberg, playwright David Henry Hwang, filmmaker Errol Morris, choreographer Twyla Tharp, and musicians David Byrne, Paul Simon, Laurie Anderson, and Suzanne Vega, as well as Shankar. Among his major works are the operas *Einstein on the Beach*, *Satyagraha*, and *Akhnaten*; Symphonies No. 1 and 4 (the *Low* and *Heroes* symphonies), both based on the music of David Bowie and Brian Eno; and the large-scale works for chorus and orchestra, *Itaipu* and Symphony No. 5. His film scores include Stephen Daldry's *The Hours*, Martin Scorsese's *Kundun*, Richard Eyre's *Notes on a Scandal*, Peter Weir's *The Truman Show*, and Errol Morris's *The Thin Blue Line*, *A Brief History of Time*, and *The Fog of War*.

**Justin Peck** is a soloist and the resident choreographer of New York City Ballet. He has worked with a range of artistic collaborators including composers Dan Deacon, Bryce Dessner, Philip Glass, Steve Reich, and Sufjan Stevens; visual artists Jules de Balincourt, Marcel Dzama, Shepard Fairey, Karl Jensen, and Sterling Ruby; and fashion designers Prabal Gurung, Mary Katrantzou, Humberto Leon, and Dries Van Noten. He has created more than 30 works for a range of institutions including New York City Ballet, the Paris Opera Ballet, San Francisco Ballet, Miami City Ballet, Pacific Northwest Ballet, L.A. Dance Project, School of American Ballet, Nantucket Atheneum Dance Festival, and New York City Center's Fall for Dance Festival. A native of San Diego, California, and a dancer with New York City Ballet since 2007, Peck participated in the New York Choreographic Institute (NYCI), an affiliate of NYCB, in 2009. In 2011, Peter Martins, NYCB ballet master in chief, designated Peck to receive NYCI's first yearlong choreographic residency. Peck was named NYCB's resident choreographer, the second in the company's history, in July 2014.

## Piano Dreams

By Deborah Jowitt

Jerome Robbins grew up listening to Fryderyk Chopin's music, especially the composer's wealth of piano pieces. He heard them as a little boy when he accompanied his older sister, Sonia, to classes in a kind of interpretive dance. He also must have heard, over and over, the composer's waltzes and mazurkas hammered out by ballet class accompanists. Mikhail Fokine's *Les Sylphides*, to orchestrations of Chopin piano works, was an important part of the repertory of Ballet Theatre (now American Ballet Theatre), the company Robbins performed with in the 1940s.

The first piece that Robbins choreographed to the music he knew so well was a comedy—one of the few (and surely one of the funniest) in ballet history. New York City Ballet premiered it in 1956 as *The Concert* (or, *The Perils of Everybody*). The choreographer's years of experience on Broadway had made him nimble at pointing up little dramas or satirizing well-known ballet styles. Understanding that many people tend to daydream while listening to music, he set about bringing those fantasies to life. The concert in question might be an afternoon recital in a museum gallery. The onstage pianist (unobtrusively joined by the orchestra) is a character in the ballet, and we instantly recognize the others—not just by the small details, like the hats, purses, and collars that dress up their pale blue leotards, but through their behavior. There's the shy boy, the two gossiping women shoppers, the henpecked husband, the rapt music lover (a role created for Tanaquil Le Clercq), and others—all delineated by Robbins with a few deft strokes. The most hilarious scene might be the nightmare of all dancers and choreographers: members of a woefully underrehearsed corps de ballet doggedly attempting to stay together. And the most poignant is surely Robbins's vision of the Chopin piece nicknamed the “Raindrop” Prelude (No. 15).

Thirteen years elapsed between the premiere of *The Concert* and Robbins's next ballet for NYCB. He'd been busy with his own short-lived company, Ballets: U.S.A., and with such all-consuming productions as *West Side Story* and *Fiddler on the Roof*. Since 1966, he'd also been deep in his government-funded American Theatre Laboratory (ATL)—experimenting every day, for months at a time, with a select group of actor-dancers on a variety of fascinating projects that were never shown to the public. His aim was to explore new possibilities for what he termed “lyric theater.” When, itching to make a ballet again, he returned in 1969 to the company he'd joined 20 years before, the long, creative days at ATL had deepened his understanding of community and subtly altered his ideas about choreography and how stage space might be used. Chopin piano pieces were chasing one another around in his head.

The result was *Dances at a Gathering*, his most beautiful composition. A cast of 10 that included Edward Villella, Patricia McBride, Allegra Kent, and Violette Verdy wandered through a summer

meadow of Chopin waltzes, mazurkas, and études (plus one scherzo). The solo that opens the ballet suggests a man's return to a remembered and well-loved place—surely in the open air. The musical motifs inspired by the composer's Polish homeland color the choreography, which blends classical steps with ones that hint at folk dances. Although there are sunny moments and others that seem shadowed, every phrase of dancing and every encounter looks easy and unforced, part of a loving conversation among people and with the land itself. In this ballet, Robbins achieved something that affected all his subsequent works: he made dancing, however difficult, look as natural as breathing.

If *Dances at a Gathering* has the aura of private meditations and loving exchanges, then *Other Dances* is an affectionate dialogue between equals. Robbins had already followed his 1969 masterpiece with *In the Night*, three duets set to Chopin nocturnes. In 1976, when asked to contribute something to a fund-raising gala for the New York Public Library for the Performing Arts at Lincoln Center, he turned again to the composer's piano works. As the title suggests, *Other Dances* might well be thought of as an outtake from *Dances at a Gathering*. Yet the performers who strolled hand-in-hand onto the stage of the Metropolitan Opera House at the ballet's premiere were two lustrous virtuosos who had recently defected from Russia's Kirov Ballet: Natalia Makarova and Mikhail Baryshnikov. Robbins loved their dancing—Makarova's delicacy and fluidity, and the unaffected manner with which Baryshnikov delivered his astonishing leaps and spins. Perhaps because the duet was made for these two stars, the choreography honors the formality of traditional pas de deux: one dancer leaves the stage during the other's solos; they take bows between sections. But the steps are burnished by their tender, playful, even casual interactions with each other and with the onstage pianist. Although many splendid NYCB dancers have since performed the duet, the perfume of those two Russians' personas still clings to the choreography.

Had anyone thought to set a ballet to Chopin's piano pieces during the composer's lifetime in the first half of the 19th century, the resultant choreography would likely have been smaller in scale, more modestly allied with the Romanticism of the music. Robbins, as a 20th-century dreamer, was able to be freer, more daring, more playful with what he heard in Chopin. In varying ways, these three ballets open the piano pieces to our gaze and let breezes blow through them.

*Deborah Jowitt wrote about dance for the Village Voice from 1967 to 2011 and currently posts reviews at [www.artsjournal.com/dancebeat](http://www.artsjournal.com/dancebeat). She has published two collections, *Dance Beat* (1977) and *The Dance in Mind* (1985), as well as *Time and the Dancing Image* (1988) and *Jerome Robbins: His Life, His Theater, His Dance* (2004). Various journals and anthologies have included her essays. Her current project is a critical biography of Martha Graham.*

*This article originally appeared in New York City Ballet's Playbill, as part of the Jerome Robbins Celebration, in spring 2008.*

## Dancers



Sara Adams  
Born Dennis,  
Massachusetts  
Joined NYCB 2009  
Soloist 2017



Joaquín De Luz  
Born Madrid, Spain  
Joined NYCB 2003  
Principal 2005



Devin Alberda  
Born Cleveland, Ohio  
Joined NYCB 2005



Megan Fairchild  
Born Salt Lake City, Utah  
Joined NYCB 2002  
Principal 2005



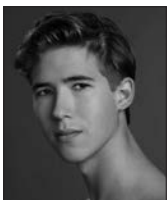
Jared Angle  
Born Altoona,  
Pennsylvania  
Joined NYCB 1998  
Principal 2005



Chase Finlay  
Born Fairfield,  
Connecticut  
Joined NYCB 2009  
Principal 2013



Daniel Applebaum  
Born Olney, Maryland  
Joined NYCB 2005



Joseph Gordon  
Born Phoenix, Arizona  
Joined NYCB 2012  
Soloist 2017



Zachary Catazaro  
Born Canton, Ohio  
Joined NYCB 2008  
Soloist 2014



Sterling Hyltin  
Born Amarillo, Texas  
Joined NYCB 2003  
Principal 2007



Harrison Coll  
Born Manhattan,  
New York  
Joined NYCB 2013



Rebecca Krohn  
Born Vestal, New York  
Joined NYCB 1999  
Principal 2012



Lauren Lovette  
Born Thousand Oaks,  
California  
Joined NYCB 2010  
Principal 2015



Kristen Segin  
Born Voorhees,  
New Jersey  
Joined NYCB 2009



Sara Mearns  
Born Columbia, South  
Carolina  
Joined NYCB 2004  
Principal 2008



Taylor Stanley  
Born Philadelphia,  
Pennsylvania  
Joined NYCB 2010  
Principal 2016



Brittany Pollack  
Born Woodcliff Lake,  
New Jersey  
Joined NYCB 2007  
Soloist 2013



Lydia Wellington  
Born New York City,  
New York  
Joined NYCB 2008



Aaron Sanz  
Born Madrid, Spain  
Joined NYCB 2012



Indiana Woodward  
Born Paris, France  
Joined NYCB 2012  
Soloist 2017

## Musicians



Elaine Chelton, Piano  
Born Brooklyn, New York  
NYCB Solo Pianist 1995



Alan Moverman, Piano  
Born Brooklyn, NY  
NYCB Solo Pianist 1995



Arturo Delmoni, Violin  
Born Brooklyn, New York  
Joined NYCB Orchestra as  
Concert Master 2004



Susan Walters, Piano  
Born Ft. Worth, Texas  
NYCB Solo Pianist  
Since 1997



# New York City Ballet

## Founders

George Balanchine  
Lincoln Kirstein

## Ballet Master in Chief

Peter Martins

## Founding Choreographers

George Balanchine  
Jerome Robbins

## Executive Director

Katherine E. Brown

## About New York City Ballet

New York City Ballet (NYCB) is one of the foremost dance companies in the world, with an unparalleled active repertory of ballets—most of them created for NYCB—many of which are considered modern masterpieces. NYCB was established in 1948 by choreographer George Balanchine and arts aficionado Lincoln Kirstein at the City Center of Music and Drama, and quickly became known for pure neoclassicism, which resonated with modern audiences. In 1949, Jerome Robbins joined NYCB as associate artistic director. Balanchine served as ballet master of NYCB from its inception until his death in 1983, choreographing countless works and creating a company of dancers known for their speed and musicality. In 1964, NYCB moved to its current home at Lincoln Center's New York State Theater (now the David H. Koch Theater), where it grew into one of the world's great dance companies. Now under the direction of Ballet Master in Chief Peter Martins and Executive Director Katherine Brown, the company has more than 90 dancers, a 62-member orchestra, an official school (the School of American Ballet), an institute for choreography (the New York Choreographic Institute), and an annual 21-week season in New York City, the longest home season of any dance company in the world. New York City Ballet *MOVES*, composed of a select group of NYCB dancers and musicians, was launched by Martins and the New York City Ballet during the summer of 2011, and provides an opportunity to showcase the company's extraordinary artists and repertory for new audiences around the world.

## New York City Ballet Special Thanks

Major funding for New York City Ballet programming is provided by the Harriet Ford Dickenson Foundation/Miss Gillian Attfield, Emily and Len Blavatnik, Cordelia Corporation, the Florence Gould Foundation, Ford Foundation, Geoffrey C. Hughes Foundation, Holland & Knight LLP, JPMorgan Chase & Co., Lincoln Center Corporate Fund, Martha and Bob Lipp, MasterCard, the New York Community Trust—Mary P. Oenslager Foundation Fund, Paulson Family Foundation, PUMA, The Shubert Foundation, Joseph and Sylvia Slifka Foundation, Denise R. Sobel, Michael and Sue Steinberg, the Travelers Companies, Inc., and John L. and Barbara Vogelstein.

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