

SEGERSTROM HALL
August 6–10, 2008
Wednesday–Friday at 7:30 p.m.
Saturday at 2:00 & 7:30 p.m.
Sunday at 2:00 p.m.

American Ballet Theatre

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ABOUT THE COMPANY

American Ballet Theatre

American Ballet Theatre 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. 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 30 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 nineteenth century, such as *Swan Lake*, *The Sleeping Beauty* and *Giselle*, the finest works from the early part of this century, such as *Apollo*, *Les Sylphides*, *Jardin aux Lilas* and *Rodeo* and acclaimed contemporary masterpieces such as *Airs*, *Push Comes*



Gene Schiavone

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 American Ballet Theatre 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 art of dance theater to the great stages of the world.

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, Buenos Aires and Mexico City.

Over its 68-year history, the Company has appeared in a total of 131 cities in 42 countries. ABT has also appeared in all fifty states of the United States and embarked on its first trip to China in 2001, appearing in both Shanghai and Hong Kong.

On April 27, 2006, by an act of Congress, American Ballet Theatre became America’s National Ballet Company.



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Etudes

Ballet and Choreography by Harald Lander
Music by Knudaage Riisager, **after** Carl Czerny
Costumes by Rolf Gerard
Lighting by Nananne Porcher

Etudes may perhaps be considered as a pictorial representation of the work which must be accomplished by dancers throughout the long and difficult climb which brings them to the top, where they arrive at the fullness of their art and technique. It illustrates the complete development of classical ballet from the basic five positions to that pure virtuosity which is related to romanticism.

Choreographed by Harald Lander to the music of Carl Czerny arranged by Knudaage Riisager, with scenery and costumes by Rolf Gerard, *Etudes* was created in 1948 at the Royal Opera House in Copenhagen for the Royal Danish Ballet. In 1952 it was staged for the Paris Opera and has since remained in the repertoire of the Paris Opera Ballet. During official tours of the company, *Etudes* has been performed at the opening performances in Moscow, London, and Brussels. It has also been presented at numerous galas, including the London Festival Ballet's performance at Monte Carlo in honor of the wedding of Grace Kelly to Prince Ranier of Monaco. The American Ballet Theatre production was first presented at the 54th Street Theatre on October 5, 1961 with the cast headed by Toni Lander, Royes Fernandez and Bruce Marks.

The music for *Etudes* is used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

– INTERMISSION –

Rabbit and Rogue

Choreography by Twyla Tharp
Music by Danny Elfman
Costumes by Norma Kamali
Lighting by Brad Fields
Sound Design by Dan Moses Schreier
Assistant Choreographer: Keith Roberts

Rabbit and Rogue was given its World Premiere at the Metropolitan Opera House, New York on June 3, 2008.

The ballet has been co-commissioned by the Orange County Performing Arts Center, Costa Mesa, California.

Rabbit and Rogue is made possible by the generous support of the JCT Foundation and Leading Underwriters Patsy and Jeff Tarr.

This production is supported by a gift in honor of Carol E. Holtzmann.

Additional support has been provided by Leila and Mickey Straus and by the National Endowment for the Arts.

This production was co-commissioned with the Orange County Performing Arts Center, with generous support from the Audrey Steele Burnand Endowment Fund for International Dance, the Segerstrom Foundation for Great Performances, and Jane and Jim Driscoll.



Rabbit and Rogue

ABOUT THE ARTISTS



Photography by Ruven Afanador

Twyla Tharp Choreography

Since graduating from college in 1963, Twyla Tharp has choreographed more than 135 dances, five Hollywood movies, directed and choreographed three Broadway shows, written two books and received one Tony® Award, two Emmy® Awards, nineteen honorary doctorates, the Vietnam Veterans of America President's Award, the 2004 National Medal of the Arts and many grants including the John D. and Catherine T. MacArthur Fellowship. She is a member of the American Academy of Arts and Sciences and an honorary member of the American Academy of Arts and Letters.

In 1965 Tharp founded her dance company, Twyla Tharp Dance. In addition to choreographing for her own company, she has choreographed for many other companies including: American Ballet Theatre, The Paris Opera Ballet, The Royal Ballet, New York City Ballet, The Boston Ballet, Hubbard Street Dance and The Martha Graham Dance Company.

Tharp's work first appeared on Broadway in 1980 with *When We Were Very Young*, followed in 1981 by her collaboration with David Byrne on *The Catherine Wheel* at the Winter Garden. Her 1985

production of *Singin' in the Rain* played at the Gershwin and was followed by an extensive national tour. In 2002, Tharp's award-winning dance musical *Movin' Out*, set to the music and lyrics of Billy Joel, premiered at the Richard Rodgers and ran for three years. A national tour opened in 2004 and also ran for three years. For *Movin' Out* Tharp received the 2003 Tony Award, the 2003 Astaire Award, the Drama League Award for Sustained Achievement in Musical Theater; and both the Drama Desk Award and the Outer Critics Circle Award for Outstanding Choreography. For the London production Tharp won Best Choreography (Musical Theatre) Award of the UK's Critics' Circle National Dance Awards 2006. In 2006 Tharp worked with Bob Dylan's music and lyrics to create *The Times They Are A-Changin'* which played at the Brooks Atkinson.

In film Tharp has collaborated with director Milos Forman on *Hair* in 1978, *Ragtime* in 1980, and *Amadeus* in 1984, with Taylor Hackford on *White Nights* in 1985 and with James Brooks on *I'll Do Anything* in 1994.

Her television credits include choreographing *Sue's Leg* for the inaugural episode of PBS' *Dance in America*, co-producing and directing *Making Television Dance*, which won the Chicago International Film Festival Award; and directing *The Catherine Wheel* for BBC Television. Tharp co-directed the television special *Baryshnikov By Tharp*, which won two Emmy Awards as well as the Director's Guild of America Award for Outstanding Director Achievement.

In 1992 Tharp wrote her autobiography *Push Comes to Shove*. Her second book, *The Creative Habit: Learn it and Use it for Life* was published in October 2003.

Today, Tharp continues to create and to lecture around the world.

The following works by Twyla Tharp were given their World Premieres by American Ballet Theatre: *Americans We* (1995), *Bach Partita* (1983), *The Brahms-Haydn Variations* (under the title *Variations on a Theme by Haydn* (2000), *Brief Fling* (1990), *Bum's Rush* (1989), *The Elements* (1996), *Everlast* (1989), *How Near Heaven* (1995), *Jump Start* (1995), *Known by Heart* (1998), *The Little Ballet* (under the title *Once Upon a Time* (1983), *Once More, Frank* (Pas de Deux) (1976), *Push Comes to Shove* (1976) and *Quartet* (1989).

Danny Elfman

Music

Danny Elfman was born in 1953 in Los Angeles, California, where he currently resides. Over the last 20 years, he has established himself as one of Hollywood's leading film composers. Elfman has written close to 50 film scores featuring his unique sound, including *Batman*, *Spiderman*, *Men in Black*, *Beetlejuice*, *Edward Scissorhands*, *The Nightmare Before Christmas* and *Pee Wee's Big Adventure*. In addition to these signature soundtracks, he has scored such diverse films as *Big Fish*, *Good Will Hunting*, *Dolores Claiborne*, *Midnight Run*, *To Die For*, *Dead Presidents*, *Sommersby* and *Chicago*. For television, Elfman created the infectious themes to *The Simpsons* and *Desperate Housewives*. His honors include a Grammy, an Emmy and three Academy Award nominations.

Elfman's first experience in performing and composition was for a French theatrical troupe, *Le Grand Magic Circus*, at the age of 18. The following year, he collaborated with his brother, Richard, performing musical theatre on the streets of California. Elfman then worked with a "surrealistic musical cabaret" for six years, using this outlet to explore multifarious musical genres. For 17 years he wrote and performed with rock band Oingo Boingo, producing such hits *Weird Science* and *Dead Man's Party*.

In 2005, Elfman worked with longtime collaborator Tim Burton on the films *Charlie and the Chocolate Factory* and the stop-motion animated musical *Corpse Bride*. Other recent projects include the scores for the Disney CGI animated feature *A Day in the Life of Wilbur Robinson* and Paramount's adaptation of *Charlotte's Web*.

The music for *Rabbit and Rogue* is his first work for American Ballet Theatre.

Norma Kamali

Costumes

A native New Yorker, Norma Kamali is a graduate of Washington Irving High School and received a Bachelor of Fine Arts from the Fashion Institute of Technology in 1964. Four years later (1968), she opened her first boutique in New York, featuring her first designs made with elaborate appliques, lizard and leather patches, snakeskins and tee shirts with rhinestone studs.

In 1969 she introduced "Hot Pants" to the American market. Editorial coverage of her designs and shop were featured in *Vogue* and *Harper's Bazaar*. In 1974, the Kamali shop moved to Madison Avenue and Kamali designed "Parachute Clothing" made from actual silk parachutes. The following year (1970), she designed the "Sleeping Bag Coat."

In 1976 Kamali opened a shop in Los Angeles and created her *I Love New York* promotion for Madison Avenue retailers. The following year (1977), she introduced her first wholesale swimwear collection and a *Cosmopolitan* cover featuring one of her bikini designs created an international demand.

In July 1978, Kamali opened her own business and retail store OMO (On My Own) Norma Kamali. In the same year she designed the costumes for the Emerald City scenes of Sidney Lumet's film *The Wiz*. That same year, Diana Vreeland included Kamali's parachute designs in her *Vanity Fair* exhibition at the Metropolitan Museum of Art, where they are now in the museum's permanent collection.

In 1983, Kamali opened her new OMO Norma Kamali Shop and she began working on fashion videos. Her *Fall Fantasy* (1984) video pioneered an important trend in fashion merchandising. The following year (1985), she directed *Fashion Aid*, a video for the New York Honorary Committee designers in a benefit for the Live Aid Foundation fundraiser by the fashion industry. For her work in fashion videos she was a recipient of three "Best Category Awards" at the First Annual Video Awards; and a Special Community Service Award for Fashion and Video (1986); and introduced her video catalogue the same year.

Kamali's limited edition couture, swimwear and outerwear collections are exclusively featured in her own boutique with Neiman-Marcus in Beverly Hills, and also featured in Brown's in London. She is the winner of numerous awards including: two Coty Awards—in 1981 (for her Sweatshirt Collection design innovation), and in 1982 (for Women's Fashion Design); the Coty Hall of Fame Award (1983); the Council of Fashion Designers Award (1983) for outstanding women's fashion designs for 1982; the Earnshaw Preview "Earnie Award" for Outstanding Children's Sportswear Design (1983); the Fashion Institute of Design and Merchandising's "FIDM Award," in Los Angeles (1984); the Council of Fashion Designers of America (CFDA) Award in recognition of her innovative use of video in the presentation and promotion of fashion (1985); the Distinguished Architecture Award from the New York Chapter of the American Institute of Architects (1986); the American Success Award for Vocational Technical Education (FIT), presented to her by President Bush in the White House Rose Garden (1989); the Pencil Award for her extraordinary commitment to New York City Public School Education and the Fashion Outreach Style Award (1999); the Business Outreach Award from the Manhattan Chamber of Commerce (2001); the Entrepreneur Award from the Fashion Group and her induction into the 2002 Fashion Walk of Fame by the Fashion Center Business Improvement District; and the Special Tribute Award by the Board of Directors of the Council of Fashion Designers of America (2005).

Kamali previously created the costumes for Twyla Tharp's *In The Upper Room* (1988). The costumes for *Rabbit and Rogue* are her first for American Ballet Theatre.

Keith Roberts

Assistant Choreographer

Born in Denver, Colorado, trained at the North Carolina School of the Arts and School of American Ballet, Keith Roberts joined American Ballet Theatre in 1987. He was made a Soloist in 1992 and a Principal Dancer in 1997.

At ABT, he performed in MacMillan's *Romeo and Juliet*, *Manon*, *Anastasia* and *The Sleeping Beauty*, Lubovitch's *Othello*, *Red Shoes*, Duet from *Concerto 622* and *A Brahms Symphony*, Tharp's *In the Upper Room*, *Brief Fling*, *How Near Heaven*, *The Elements*, *Americans' We* and *Jump Start*, Kylián's *Stepping Stones* and *Sinfonietta*, Tudor's *The Leaves are Fading* and *Undertow*, Balanchine's *Apollo*, *Tchaikovsky Pas de Deux* and *Theme and Variations*, and Duato's *Remanso* and *Without Words*.

He has toured with Twyla Tharp Dance creating the works *Surfer on the River Styx*, *Mozart Clarinet Concerto K581* and Beethoven's *Hammerklavier* as well as performing *Known By Heart* "Junk Duet" and *Sinatra Suite*. He also danced in the PBS specials *In The Upper Room* and *ABT: Variety and Virtuosity*.

In 1998, Roberts made his Broadway debut in Matthew Bourne's production of *Swan Lake* as "The Swan." He then took over the role of "Perc 4" in the Broadway production of *Fosse*. In 2002, working with Twyla Tharp on a new Broadway production, he created the role of "Tony" in *Movin' Out* receiving a Tony and Fred Astaire nomination.

Most recently, he staged *In The Upper Room* at Birmingham Royal Ballet, American Ballet Theatre, Bolshoi Ballet, Boston Ballet and Orlando Ballet Theater; *Nine Sinatra Songs* at Birmingham Royal Ballet, Ballet West and Nevada Ballet Theater; and *The Golden Section* at Ballet Arizona.

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PACIFIC SYMPHONY

The orchestra for these performances by American Ballet Theatre
is comprised of members of Pacific Symphony.

Carl St.Clair, Music Director
William J. Gillespie Music Director Chair

FIRST VIOLIN

Raymond Kobler,
Concertmaster
Eleanor and Michael
Gordon Chair
Paul Manaster,
Associate Concertmaster
Jeanne Skrocki,
Assistant Concertmaster
Nancy Coade Eldridge
Christine Frank
Kimiyo Takeya
Ayako Sugaya
Ann Shiau Tenney
Maia Jasper
Robert Schumitzky
Agnès Gottschewski
Dana Freeman
Grace Oh
Jean Kim
Angel Liu
Shalini Vijayan

SECOND VIOLIN

Bridget Dolkas*
Jessica Guideri**
Yen-Ping Lai
Yu-Tong Sharp
Ako Yamaguchi
Ovsep Ketendjian
Linda Owen
Phil Luna
MarlaJoy Weisshaar
Robin Sandusky
Alice Miller-Wrate
Yang Xu

VIOLA

Robert Becker,*
Catherine and James
Emmi Chair
Janet Lakatos**
Carolyn Riley
John Acevedo
Luke Maurer
Julia Staudhammer
Joseph Wen-Xiang Zhang
Cheryl Gates
Margaret Henken

CELLO

Timothy Landauer*
Kevin Plunkett**
John Acosta
Robert Vos
László Mezö-Arruda
Ian McKinnell
M.Andrew Honea
Waldemar de Almeida
Jennifer Goss
Rudolph Stein

BASS

Steven Edelman*
Douglas Basye**
Christian Kollgaard
David Parmeter
Paul Zibits
David Black
Andrew Bumatay
Constance Deeter

FLUTE

Sharon O'Connor
Cynthia Ellis

PICCOLO

Cynthia Ellis

OBOE

Barbara Northcutt*
Sue Radford Chair
Deborah Shidler

ENGLISH HORN

Lelie Resnick

CLARINET

Benjamin Lulich,*
The Hanson Family
Foundation Chair
James Zimmermann

BASS CLARINET

Joshua Ranz

BASSOON

Rose Corrigan*
Elliot Moreau
Andrew Klein
Allen Savedoff

CONTRABASSOON

Allen Savedoff

FRENCH HORN

Keith Popejoy*
Mark Adams
James Taylor**
Russell Dicey

TRUMPET

Barry Perkins*
Tony Ellis
David Wailes

TROMBONE

Michael Hoffman*
David Stetson

BASS TROMBONE

Robert Sanders

TUBA

James Self*

TIMPANI

Todd Miller*

PERCUSSION

Robert A. Slack*
Cliff Hulling

HARP

Mindy Ball*
Michelle Temple

PIANO/CELESTE

Sandra Matthews*

PERSONNEL MANAGER

Paul Zibits

LIBRARIANS

Russell Dicey
Brent Anderson

PRODUCTION/ STAGE MANAGER

Eric Moser

ASSISTANT STAGE MANAGER

Libby Farley

* *Principal*

** *Assistant Principal*