
PENNSYLVANIA BALLET

under the direction of

ROY KAISER

*The Ruth and A. Morris Williams, Jr.
Artistic Director*

MICHAEL G. SCOLAMIERO

Executive Director

TAMARA HADLEY

*The Dr. Morris H. and Esther Kean
Ballet Mistress*

JEFFREY GRIBLER

Ballet Master

BEATRICE JONA AFFRON

Music Director & Conductor Ballet Master

MATTHEW NEENAN

Choreographer in Residence

The Company

**JAMES ADY* AMY ALDRIDGE MARTHA CHAMBERLAIN
JULIE DIANA ZACHARY HENCH ALEXANDER IZILIAEV
RIOLAMA LORENZO ARANTXA OCHOA** SERGIO TORRADO**

JAMES IHDE FRANCIS VEYETTE GABRIELLA YUDENICH

Rebecca Azenberg
Laura Bowman
Yosbel Delgado
Jermel Johnson
Brooke Moore
Meredith Reffner
Barette Vance

Thomas Baltrushunas
Alexei Charov
Lauren Fadeley
Rachel Maher
Alyson Pray
Hawley Rowe
André Vytoptov

Maximilien Baud
Joaquin Crespo Lopes
Ian Hussey
Abigail Mentzer
Lindsay Purrington
Jonathan Stiles
Emily Waters

Apprentices

Caralin Curcio Andrew Daly Adrianna de Svastich
Megan Dickinson Holly Lynn Fusco Tyler Galster

Founder

Barbara Weisberger

** The Independence Foundation Principal Dancer*

*** The Herbert Kean, M.D. Principal Dancer*

PENNSYLVANIA BALLET

ROY KAISER

The Ruth and A. Morris Williams, Jr. Artistic Director

presents

November 14, 2007 at 7:30 p.m., November 16 & 17, 2007 at 8 p.m.,
November 18, 2007 at 2 p.m.
NEW YORK CITY CENTER

SERENADE

<i>Music</i>	Peter Ilyitch Tschaikovsky, <i>Serenade for Strings in C, Op. 48</i>
<i>Choreography</i>	George Balanchine ©The George Balanchine Trust
<i>Repetiteur</i>	Sandra Jennings
<i>Costumes</i>	after Karinska
<i>Lighting Design</i>	John Hoey

November 14 at 7:30 p.m. & 17 at 8 p.m.

JULIE DIANA AMY ALDRIDGE ARANTXA OCHOA
SERGIO TORRADO JAMES ADY

November 16 at 8 p.m.

JULIE DIANA MARTHA CHAMBERLAIN ARANTXA OCHOA
SERGIO TORRADO JAMES ADY

November 18 at 2 p.m.

MARTHA CHAMBERLAIN AMY ALDRIDGE ARANTXA OCHOA
ALEXANDER IZILIAEV JAMES IHDE

Rebecca Azenberg, Abigail Mentzer, Brooke Moore, Barette Vance
and

Laura Bowman, Lauren Brown, Caralin Curcio, Adrianna de Svastich,
Megan Dickinson, Lauren Fadeley, Molly Flippen,
Holly Lynn Fusco, Rachel Maher, Alyson Pray, Lindsay Purrington,
Hawley Rowe, Carli Samuelson

Thomas Baltrushunas, Yosbel Delgado, Ian Hussey, André Vytoptov

Premiere: March 1, 1935, American Ballet, at the Adelphi Theater, New York
Pennsylvania Ballet Premiere: November 28, 1969, at the Academy of Music, Philadelphia

*The costumes for Serenade were created thanks to the generosity of the
Independence Foundation and contributors to Pennsylvania Ballet's Repertory Fund.*

- INTERMISSION -

CARMINA BURANA

Music Carl Orff
Choreography Matthew Neenan
Scenic Design Mimi Lien
Costume Design Oana Botez-Ban
Lighting Design John Hoey

Soprano Sarah Coburn
Tenor Javier Abreu
Baritone Jesse Blumberg

New York Choral Society
John Daly Goodwin, *Music Director*
Chorus prepared by Michael A. Ciavaglia, *Assistant Conductor*

November 14 at 7:30 p.m. & 17 at 8 p.m.

JAMES ADY AMY ALDRIDGE MARTHA CHAMBERLAIN
JULIE DIANA ZACHARY HENCH JERMEL JOHNSON
ABIGAIL MENTZER ARANTXA OCHOA FRANCIS VEYETTE

November 16 at 8 p.m. & 18 at 2 p.m.

AMY ALDRIDGE MARTHA CHAMBERLAIN JULIE DIANA
JAMES IHDE JERMEL JOHNSON ABIGAIL MENTZER
ARANTXA OCHOA SERGIO TORRADO FRANCIS VEYETTE
Laura Bowman Brooke Moore Lindsay Purrington Hawley Rowe
Yosbel Delgado Jonathan Stiles

Rebecca Azenberg Caralin Curcio Megan Dickinson Lauren Fadeley
Chelsea Gilday Rachel Maher Alyson Pray Barette Vance
Thomas Baltrushunas Tyler Galster Ian Hussey André Vytoptov
Lauren Brown Adrianna de Svastich Sarah Hay Molly Flippen Holly Lynn Fusco
Andrew Daly Nicholas Sipes

Pennsylvania Ballet Premiere: March 8, 2007, at the Academy of Music, Philadelphia

The world premiere production of Carmina Burana was made possible by the generosity of the William Penn Foundation, Linda and David Glickstein, and the Sylvan Foundation.

Pennsylvania Ballet's performances at New York City Center have been made possible by generous gifts from The Horace W. Goldsmith Foundation and Ruth and A. Morris Williams, Jr.

Pennsylvania Ballet receives support through a grant from the Commonwealth of Pennsylvania, Department of Community and Economic Development.

Pennsylvania Ballet receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

Pennsylvania Ballet wishes to express its appreciation to Theatre Development Fund for its support of this season.

PENNSYLVANIA BALLE

ROY KAISER

The Ruth and A. Morris Williams, Jr. Artistic Director

presents

November 15, 2007 at 7:30 p.m., November 17, 2007 at 2 p.m.
NEW YORK CITY CENTER

CONCERTO BAROCCO

<i>Music</i>	Johann Sebastian Bach <i>Concerto in D minor for Two Violins</i>
<i>Choreography</i>	George Balanchine
<i>Repetiteur</i>	Sandra Jennings
<i>Costumes</i>	Frankie Fehr
<i>Lighting Design</i>	John Hoey
<i>Violin Soloists</i>	Olga Mudryk and Paul Reiser

November 15 at 7:30 p.m.

ARANTXA OCHOA AMY ALDRIDGE
SERGIO TORRADO

November 17 at 2 p.m.

JULIE DIANA MARTHA CHAMBERLAIN
JAMES ADY

Rebecca Azenberg, Megan Dickinson, Lauren Fadeley, Rachel Maher,
Abigail Mentzer, Brooke Moore, Hawley Rowe, Barette Vance

Premiere: May 29, 1940, American Ballet, at the Theatre of Hunter College, New York
Pennsylvania Ballet Premiere: April 16, 1964, at the Irvine Auditorium,
University of Pennsylvania

- INTERMISSION -

AS IT'S GOING

Music Dmitri Shostakovich
Choreography Matthew Neenan
Costumes Martha Chamberlain
Lighting Design John Hoey

November 15 at 7:30 p.m.

AMY ALDRIDGE	JULIE DIANA
JAMES ADY	ZACHARY HENCH
ARANTXA OCHOA	LINDSAY PURRINGTON
FRANCIS VEYETTE	JAMES IHDE

November 17 at 2 p.m.

AMY ALDRIDGE	BROOKE MOORE
JAMES ADY	SERGIO TORRADO
ARANTXA OCHOA	LINDSAY PURRINGTON
FRANCIS VEYETTE	JAMES IHDE

LAUREN FADELEY IAN HUSSEY BARETTE VANCE

Laura Bowman, Megan Dickinson, Abigail Mentzer
Jermel Johnson, Jonathan Stiles, André Vytoptov

<i>Piano</i>	Martha Koeneman
<i>First Violin</i>	Olga Mudryk
<i>Second Violin</i>	Paul Reiser
<i>Viola</i>	Julia DiGaetani
<i>Cello</i>	Jennie Lorenzo

Pennsylvania Ballet Premiere: June 7, 2006, at the Merriam Theater.

- INTERMISSION -

LAMBARENA

Music Johann Sebastian Bach and traditional African songs as arranged by Pierre Akendengué and Hughes de Courson

Choreography Val Caniparoli

Scenic and Costume Design Sandra Woodall

Lighting Design Lisa J. Pinkham

African Dance Consultation Naomi Gedo Johnson-Washington and Zakariya Sao Diouf

Staging Maiqui Mañosa

AMY ALDRIDGE MARTHA CHAMBERLAIN JULIE DIANA

JAMES ADY IAN HUSSEY JERMEL JOHNSON

REBECCA AZENBERG LAURA BOWMAN

THOMAS BALTRUSHUNAS YOSBEL DELGADO TANNER SCHWARTZ

JONATHAN STILES ANDRÉ VYTOPTOV

1. Full Cast
2. JERMEL JOHNSON
with Martha Chamberlain, Julie Diana, Jonathan Stiles
3. AMY ALDRIDGE, JAMES ADY
with Rebecca Azenberg, Laura Bowman, Thomas Baltrushunas,
Yosbel Delgado, Tanner Schwartz, Jonathan Stiles, André Vytoptov
4. Full Cast
5. JULIE DIANA, IAN HUSSEY
6. AMY ALDRIDGE, MARTHA CHAMBERLAIN, JULIE DIANA
7. JAMES ADY
with Thomas Baltrushunas, Yosbel Delgado, Tanner Schwartz, Jonathan Stiles, André Vytoptov
8. AMY ALDRIDGE with Full Cast

Premiere: March 28, 1995, San Francisco Ballet, at the War Memorial Opera House,
San Francisco, California

Pennsylvania Ballet Premiere: April 25, 2007, at the Merriam Theater, Philadelphia

The 1995 World Premiere of Lambarena was made possible, in part, by a 1995 Choo San Goh Award for Choreography from the Choo San Goh & Robert H. Magee Foundation.

The acquisition and presentation of Lambarena was made possible by generous grants from the William Penn Foundation and the National Endowment for the Arts.

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PROGRAM NOTES

SERENADE

The first performance of *Serenade* was on June 10, 1934, by students of the School of American Ballet, at Felix Warburg's estate, White Plains, New York.

Serenade is a milestone in the history of dance. It is the first original ballet Balanchine created in America and is one of the signature works of New York City Ballet's repertory. The ballet is performed by 28 dancers in blue costumes before a blue background. Originating as a lesson in stage technique, Balanchine worked unexpected rehearsal events into the choreography. When one student fell, he incorporated it. Another day, a student arrived late, and this too became part of the ballet.

After its initial presentation, *Serenade* was reworked several times. In its present form there are four movements—"Sonatina," "Waltz," "Russian Dance," and "Elegy." The last two movements reverse the order of Tschaikovsky's score, ending the ballet on a note of sadness.

Balanchine had a special affinity for Tschaikovsky. "In everything that I did to Tschaikovsky's music," he told an interviewer, "I sensed his help. It wasn't real conversation. But when I was working and saw that something was coming of it, I felt that it was Tschaikovsky who had helped me."

CARMINA BURANA

Carmina Burana is a scenic cantata composed by Carl Orff in 25 movements for soprano, tenor, and baritone soloists, boys' choir, choir, and orchestra (fourteen of the movements include the choir). It was first performed in Frankfurt in 1937, San Francisco in 1958, London in 1960, and continues to be a popular concert choice.

The text is a collection of songs about wine, love and loss of innocence—based on poems in Latin, Old German, and Old French from a manuscript dated 1280 and found in the Benedictine monastery of Beuren.

The title "Carmina Burana" literally means "songs of Beuren" and was given by Johann Andreas Schmeller to his complete edition (1847) of the poems contained in an early 13th century German manuscript (found in 1803) from the Benedictine abbey of Benediktbeuern, south of Munich in the Bavarian region.

Neenan's dance springs from the poems that inspired Orff's music. Some of the poems are interpreted literally, but the work is not set in the medieval era. Instead it aims to capture the universal passion and desire in the libretto, set in an otherworldly landscape—it's as if Orff's music carries us to another universe, a kind of "second skin" to our own.

CONCERTO BAROCCO

Balanchine said of this work: "If the dance designer sees in the development of classical dancing a counterpart in the development of music and has studied them both, he will derive continual inspiration from great scores." In the first movement of the concerto, the two ballerinas personify the violins, while a corps of eight women accompany them. In the second movement, a largo, the male dancer joins the leading woman in a pas de deux. In the concluding allegro section, the entire ensemble expresses the syncopation and rhythmic vitality of Bach's music.

This work began as an exercise by Balanchine for the School of American Ballet and was performed by American Ballet Caravan on its historic tour of South America, and later entered the repertory of the Ballet Russe de Monte Carlo. In 1951 Balanchine permanently eliminated the original costumes and dressed the dancers in practice clothes, probably the first appearance of what has come to be regarded as a signature Balanchine costume for contemporary works. On October 11, 1948, *Concerto Barocco* was one of the three ballets on the program at New York City Ballet's first performance.

AS IT'S GOING

As It's Going, a ballet in seven movements, set to the music of Dmitri Shostakovich, takes its title from an Anna Akhmatova poem of nearly the same name:

AND AS IT'S GOING

(1907)

And as it's going often at love's breaking,
 The ghost of first days came again to us,
 The silver willow through window then stretched in,
 The silver beauty of her gentle branches.
 The bird began to sing the song of light and pleasure
 To us, who fears to lift looks from the earth,
 Who are so lofty, bitter and intense,
 About days when we were saved together.

(Translated by Yevgeny Bonver)

Shostakovich and Akhmatova were both repressed as artists during the Stalinist regime in Russia; their work is now widely recognized and celebrated throughout the world.

2006 was the centennial year of Shostakovich's birth.

LAMBARENA

Val Caniparoli's *Lambarena* was inspired by a score of the same name that blends traditional African rhythms and melodies with extended passages from compositions by Johann Sebastian Bach. The score, performed by European and Gabonese musicians, is dedicated to Albert Schweitzer, a Bach enthusiast and scholar who was a missionary in Lamberéné, Gabon.

WHO'S WHO

JAVIER ABREU (Tenor – *Carmina Burana*). *Opera News* describes Tenor Javier Abreu as "...a natural Rossini singer," and *The Washington Times* stated "his high, supple lyric voice possesses great conviction." Mr. Abreu's 2006–07 season included four company debuts: Pedrillo in *Die Entführung aus dem Serail* with Florida Grand Opera, Almaviva in Cedar Rapids Opera Theater's *Il barbiere di Siviglia*, his debut as Lindoro in Theater Basel's *L'italiana in Algeri*, and Alexis in Gilbert and Sullivan's *The Sorcerer* with Bard Summerscape. His engagements for the 2007–08 season include his debut as Ernesto in *Don Pasquale* with Anchorage Opera and a cover of Don Ottavio in *Don Giovanni* with New York City Opera. He will be seen in concert at the New York Festival of Song. Mr. Abreu has appeared with the Pittsburgh Symphony, the Naples Philharmonic Orchestra, and the Brazos Valley Symphony. He is the recipient of a Richard F. Gold Career Grant and was awarded the Olsen Artist Debut Award by Florida Grand Opera.

GEORGE BALANCHINE (Choreographer – *Concerto Barocco & Serenade*). George Balanchine is one of the foremost choreographers in the history of ballet. He was trained at the Imperial Ballet Academy and studied composition at the Saint Petersburg Conservatory. While touring in Europe with his small company, he joined the Diaghilev Company in Paris as a choreographer. After Sergei Diaghilev died in 1929, Mr. Balanchine choreographed for several companies before organizing his own group, Les Ballets in 1933. With American ballet patron Lincoln Kirstein, he founded the School of American Ballet in 1934 and the American Ballet Company in 1935. With that company, Mr. Balanchine created works for various opera and ballet companies and for musical comedies. After the American Ballet Company dissolved in 1938, Mr. Balanchine's work for *The Boys from Syracuse* and the sequence "Slaughter on Tenth Avenue" in *On Your Toes* established ballet as a permanent element of the musical. Later, he and Mr. Kirstein co-founded Ballet

WHO'S WHO

Society, which became the New York City Ballet in 1948.

Mr. Balanchine is considered the foremost representative of neoclassicism in ballet, and is best known for his plotless ballets, such as *The Four Temperaments* and *Jewels*, which explore pattern and the movement of the human body to music. Mr. Balanchine's style ranged from classical stagings to choreography for contemporary composers, including George Gershwin and Richard Rodgers. Recognized for his musical sensitivity, many of his works employ the music of 20th-century composers, including Sergey Prokofiev (*Prodigal Son*), Arnold Schoenberg (*Opus 34*), and Charles Ives (*Ivesiana*). His collaborations with Igor Stravinsky resulted in works such as *Apollon Musagète* (revised as *Apollo*), *Agon*, and *Violin Concerto*. Mr. Balanchine's body of work also includes the lyric *Liebeslieder Walzer* and celebrations of Americana such as *Stars and Stripes*.

JESSE BLUMBERG (Baritone – *Carmina Burana*). This past season, Baritone Jesse Blumberg created the role of Connie Rivers in Ricky Ian Gordon's world premiere opera *The Grapes of Wrath* at The Minnesota Opera and The Utah Symphony and Opera. For his performance in the title role of Monteverdi's *Return of Ulysses* with Opera Vivente, *The Baltimore Sun* raved, "Jesse Blumberg commanded the stage, physically and vocally...lighting up the hall with every appearance." He also debuted with American Bach Soloists, the Jupiter Symphony Chamber Players, and Sacred Music in a Sacred Space, and gave recitals for the Marilyn Horne Foundation, the Liederkrantz Foundation, and the Julian Autrey Song Foundation. He made his Alice Tully Hall debut in the world premiere of Lisa Bielawa's new song cycle, *The Lay of the Love and Death*. His upcoming engagements include a guest artist recital at Songfest with pianist Martin Katz, and two masterworks of Bach: the *Christmas Oratorio* with American Bach Soloists and the *Mass in B Minor* with the Los Angeles Master Chorale. Mr. Blumberg has participated in programs at The Santa Fe Opera, Glimmerglass Opera, the Ravinia Festival, and Chicago Opera Theater, and has toured with the Waverly Consort and the Mark Morris Dance Group. Most he was most recently awarded second place in the new Lieder Division of the 2006 Liederkrantz Foundation Awards.

OANA BOTEZ-BAN (Costume Designer – *Carmina Burana*). Oana Botez-Ban, a native of Romania, has designed for major theater and

dance companies including The National Theater of Bucharest and was involved in different international theater festivals such as the Quadrennial Scenography Show in Prague. Ms. Botez-Ban is part of the first Romanian theater design catalogue, *Scenografica*. Since 1999, her New York costume collaborations in theater and dance include Richard Foreman, Richard Schechner, Brian Kulick, Zelda Fichlander, Karin Coonrod, Jay Scheib, Eduardo Machado, Gus Solomon Jr. & Paradigm, Carmen DeLavalade, Gisela Cardenas, Erwin Maas, Veniamin Smekhov, Doris Mirescu, Erin Mee, Alva Rogers, Mac Wellman, Saviana Stanescu, Judith Ren-Lay, Michael Sexton, Pig Iron Theatre Company, Charles Moulton, and Loy Arcenas.

VAL CANIPAROLI (Choreographer – *Lambarena*). Val Caniparoli has spent more than thirty years with San Francisco Ballet as a dancer and choreographer. He was appointed Resident Choreographer in the 1980s and continues to create works for the company under Artistic Director Helgi Tomasson. Mr. Caniparoli's versatility has contributed to the repertoires of more than thirty-five dance companies, including Pacific Northwest Ballet, Boston Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West (Resident Choreographer 1993–97), Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, and Tulsa Ballet. He has choreographed three full-length ballets: *Lady of the Camellias*, co-produced by Ballet Florida and Ballet West; *The Nutcracker* for Cincinnati Ballet, and *Val Caniparoli's A Cinderella Story*, danced to themes by Richard Rodgers, for Royal Winnipeg Ballet. He has also choreographed operas for Chicago Lyric Opera, San Francisco Opera, and the Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most memorably on the Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas. In 2005 he received rave reviews for his choreography for Carey Perloff's new production of *A Christmas Carol* at San Francisco's esteemed American Conservatory Theatre. *Lambarena* is one of his most performed works and is danced to a score that fuses Johann Sebastian Bach and traditional African rhythms.

SARAH COBURN (Soprano – *Carmina Burana*). Praised as "blissfully sublime" by *Opera News*, Sarah Coburn is captivating audiences with her "precision placement, mercury

WHO'S WHO

speed, and a gorgeous liquid gold tone, gilded by a thrilling top and bottom register" (*Globe and Mail*). Following her performances as *Lucie de Lammermoor* at Glimmerglass Opera, the *New York Observer* noted "Ms. Coburn is a budding prima donna of exceptional promise." Ms. Coburn's 2007–08 season includes the role of Asteria in *Tamerlano* with Washington National Opera, the title role of *Lakmé* with Tulsa Opera, and the role of Princess Yue-yang in the revival of *The First Emperor* at the Metropolitan Opera. She returns to Seattle Symphony as soloist in Bach's *Mass in B Minor*, to Washington Concert Opera as Elvira in *I puritani*, to Cincinnati Opera in the title role of *Lucie de Lammermoor*, and to Glimmerglass Opera to sing Giulietta in *I Capuleti e i Montecchi*. Ms. Coburn has sung Mozart's *Mass in C Minor* with the Seattle Symphony; *Carmina Burana* with the National Chorale at Avery Fisher Hall, the National Symphony Orchestra, the Haddonfield Symphony at the Kimmel Center for the Performing Arts, and the Dallas Wind Symphony. Ms. Coburn is the winner of a George London Foundation Award, a recipient of a Sara Tucker Study Grant from the Richard Tucker Foundation, a Jensen Foundation Award, a Liederkrantz Foundation Award Winner, an Opera Index Career Grant recipient, and was a National Grand Finalist in the Metropolitan Opera National Council Auditions.

MIMI LIEN (Set Designer – *Carmina Burana*). Mimi Lien lives and works in New York City and has designed sets for theater, dance, opera, and film. Her work has been presented at The Joyce Theater, The Wilma Theater, Princeton University/McCarter Theater Center, The Juilliard School, Williamstown Theatre Festival, Berkshire Theater Festival, N.Y. Summer Play Festival, and Dance Theater Workshop, among others. Collaborators include Eliot Feld, Charles Moulton, Liz Swados, Erin Mee, Pig Iron Theatre Company, East River Commedia, Encompass New Opera Theatre, and The Actors Company Theatre. She is the recipient of the 2005 Barrymore Award for Outstanding Set Design (*Outrage*, Wilma Theater), and a semifinalist in the 2003 Ring Award competition for opera design in Graz, Austria. Ms. Lien holds a Masters of Fine Arts in Design from NYU, and a Bachelor's degree in Architecture from Yale University.

MATTHEW NEENAN (Choreographer – *As It's Going & Carmina Burana*). Matthew Neenan began his dance training at the Boston Ballet School and later attended the LaGuardia High School of Performing Arts and the School of American Ballet in New York. From 1994–2007, Mr. Neenan performed with Pennsylvania Ballet in many pieces from the Company's diverse repertoire. Mr. Neenan co-founded Phrenic New Ballet, which toured extensively with his choreography to New York City, Artscape Festival in Baltimore, and the Jacob's Pillow Festival. In 2005 Mr. Neenan co-founded BalletX with fellow dancer Christine Cox. BalletX had its world premiere at the Philadelphia Live Arts Festival and is now the resident dance company at the prestigious Wilma Theater in Philadelphia. Mr. Neenan's work has also been performed by Pennsylvania Ballet, The Philadelphia Opera Company, The Russian Ballet Theatre, LaGuardia High School of Performing Arts, Ballet Pacifica, Brandywine Ballet, Opera Company of Philadelphia, New York Theatre Ballet, Washington Ballet, and the Juilliard School. His ballet *11:11* made its debut at City Center's *Fall for Dance* Festival last year. He has received grants from the National Endowment of the Arts, Dance Advance funded by the Pew Charitable Trusts, the Choo San Goh Foundation, the Independence Foundation, and the Pennsylvania Council on the Arts. Pennsylvania Ballet premiered Mr. Neenan's *Carmina Burana* in March 2007, which was hailed as "simply scintillating" by *The Philadelphia Inquirer*. Mr. Neenan was recently named as Pennsylvania Ballet's Choreographer In Residence. In June 2008, he will unveil his ninth commission from the Company.

NEW YORK CHORAL SOCIETY (Chorus – *Carmina Burana*). Founded in 1958, the New York Choral Society (NYCS) has become known for the quality of its performances and its diverse repertoire. The group has presented 10 world premieres, including works commissioned from Paul Alan Levi, Morton Gould, and Robert DeCormier.

In 2007–08, the NYCS will present its popular *New York Choral Society Celebrates the Holidays at Carnegie Hall* on December 20 and will proudly present the Berlioz *Requiem* on May 3, 2008. The NYCS performed again at St. Patrick's Cathedral on September 11 as part of

WHO'S WHO

the September Concert Foundation's commemorative concerts throughout the city. The chorus will return for its fourteenth appearance at the Richard Tucker Music Gala in Avery Fisher Hall. In December, the NYCS will appear with Andréa Bocelli, at Madison Square Garden, and at the Continental Airlines area in the Meadowslands. Rounding out the season, the chorus will

make two guest appearances with the Opera Orchestra of New York: *La Sonnambula* in February and *Edgar* in April. Also in 2008, the chorus will travel to Beijing at the invitation of the Chinese Ministry of Culture and the China Performing Arts Agency to perform three concerts in the Olympic Cultural Festival.

PRINCIPAL ARTISTS

JAMES ADY (*The Independence Foundation Principal Dancer*). Born in San Diego, Calif., James Ady began his ballet training in Clinton, Iowa at Carousel School of Dance. He later attended the North Carolina School of the Arts and has trained with the San Francisco Ballet School and The Rock School of Pennsylvania Ballet. Originally an Apprentice with Pennsylvania Ballet in 1997, Mr. Ady rejoined the Company in September 2003 as a Soloist after spending one season with American Ballet Theatre, and was promoted to Principal in Spring 2005. His principal roles with Pennsylvania Ballet have included Prince Siegfried in Christopher Wheeldon's *Swan Lake*, Benvolio in John Cranko's *Romeo and Juliet*, Cavalier in George Balanchine's *The Nutcracker*, Franz in *Coppélia*, Frederick in Ben Stevenson's *Dracula*, Colas in Sir Frederic Ashton's *La Fille Mal Gardée*, as well as principal roles in Christopher d'Amboise's *Symposium*, George Balanchine's *Valse Fantasia*, *Theme and Variations*, and *The Four Temperaments*; and Paul Taylor's *Arden Court*. Mr. Ady has originated feature roles for Matthew Neenan's *11:11* and Jeffrey Gribler's *Cricket Dances*.

AMY ALDRIDGE Born in Richmond, Va., Amy Aldridge is a graduate of the North Carolina School for the Arts, where she received the Chancellor's Award for Excellence and had the privilege of studying with Alonzo King, Jacques d'Amboise, Melissa Hayden, and Arthur Mitchell. Ms. Aldridge has trained at the School of Richmond Ballet, The School of American Ballet, and the Boston Ballet School. Ms. Aldridge has been with Pennsylvania Ballet since 1994, becoming a Principal in August 2001. She has performed principal roles in numerous works, including *The Taming of the Shrew*, *Cinderella*, *A Midsummer Night's Dream*, *The Sleeping Beauty*, and George Balanchine's *The Nutcracker*. She has also performed featured roles in Balanchine's *Tchaikovsky Pas de Deux*, *Allegro Brillante*, *Theme and Variations*, *The Four Temperaments*, *Agon*, *Apollo*, and *Ballo Della Regina*. Ms.

Aldridge has originated roles for Dwight Rhoden's *2x7* and Trey McIntyre's *Plush* and *Cantilena*. She has appeared internationally and as a guest artist with New York City Ballet dancing *Tarantella* as part of the George Balanchine Centennial Celebrations.

MARTHA CHAMBERLAIN Martha Chamberlain began her dance training at the Fellowship House in Media, Pa., where she was born and raised. Ms. Chamberlain joined Pennsylvania Ballet in 1989 and has been a Principal since March 2000, following her premiere as Juliet in John Cranko's *Romeo and Juliet*. Ms. Chamberlain has danced several leading roles including Katherina in *The Taming of the Shrew*, Aurora in *The Sleeping Beauty*, Swanhilda in *Coppélia*, Myrtha in *Giselle*, Dewdrop and Sugarplum Fairy in George Balanchine's *The Nutcracker*, and Helena and Divertissement pas de deux in *A Midsummer Night's Dream*. She has also had featured roles in George Balanchine's *Ballo Della Regina*, *The Four Temperaments*, *Agon*, *Western Symphony*, *Serenade*, *Apollo*, and "Rubies" from *Jewels*; Paul Taylor's *Company B* and *Arden Court*; and Christopher d'Amboise's *Franklin Court*. She has created roles for such choreographers as Trey McIntyre, Kevin O'Day, Jessica Lang, Jeffrey Gribler, and Matthew Neenan; and she has had the opportunity to dance internationally in Portugal, England, and Germany.

JULIE DIANA Originally from Summit, N.J., Julie Diana began her dance training with the New Jersey Ballet in West Orange, N.J. before moving on to study at The School of American Ballet and The Joffrey Ballet School. Ms. Diana was formerly a Principal with San Francisco Ballet, where she performed the titles roles in *Giselle*, *Romeo and Juliet*, *The Sleeping Beauty*, Sugarplum Fairy and Snow Queen in *The Nutcracker*, Odette-Odile in Helgi Tomasson's *Swan Lake*; and in Balanchine works including *Symphony in C*, *Allegro Brillante*, *Jewels*, *Symphony in Three Movements*, *Serenade*, *Apollo*, *Who Cares?*, and *The Four Temperaments*. Ms.

PRINCIPAL ARTISTS

Diana's contemporary works include *In The Night* and *Glass Pieces*; *The Vertiginous Thrill of Exactitude*; *The Waltz Project*; *Continuum*, *Polyphonia*, *Sea Pictures*, and *Rush*; *Without Words*; *A Garden*, and *Sandpaper Ballet* and *Pacific*. Since joining Pennsylvania Ballet as a Principal in 2004, she has been featured in *Themes & Variations*, *Western Symphony*, *Slaughter on 10th Avenue*, *La Fille Mal Gardée*, and *Lambarena*. Ms. Diana has also performed throughout Spain with Angel Corella's Foundation and traveled to Beijing and Shanghai in 2006 to appear with Nilas Martins' Dance Company in *Don Quixote* and Peter Martins' *A Fool For You*. She is also an Isadora Duncan Award recipient.

ZACHARY HENCH Originally from Loysville, Pa., Zachary Hench began his training at Central Pennsylvania Youth Ballet before moving on to train at the Kirov Academy in Washington, D.C. Mr. Hench was a Principal with Boston Ballet, where his principal roles included Siegfried in *Swan Lake*, Albrecht in *Giselle*, Conrad in *Le Corsair*, Ivan in Christopher Wheeldon's *The Firebird*, Cavalier and Snow King in *The Nutcracker*; featured roles in George Balanchine's *Symphony in C*, *Serenade*, *Who Cares?*, *Tarantella*, *Divertimento 15*, and *Valse Fantasie*; and leading roles in *Malestrom*, *Breakers*, *Corybantic Ecstasies*, *Waterbaby Bagatelles*, *Celts* and *Ode to Joy*, and *Contrapose*. As a Principal with San Francisco Ballet, his repertoire grew to include Helgi Tomasson's *Giselle* and *Prism*; Jerome Robbins' *Fanfare*; and Balanchine's *Ballo Della Regina*, *Allegro Brillante*, and *Jewels*; *Continuum* and *Polyphonia*; *The Waltz Project*, *In the Night*, and *Glass Pieces*; *Without Words*; and *A Garden*. Since joining Pennsylvania Ballet as a Principal in April 2004, Mr. Hench has performed as Siegfried in the world premiere of Christopher Wheeldon's *Swan Lake*; and has danced leads in *Romeo and Juliet*, *La Fille Mal Gardée*, *The Sleeping Beauty*, and *A Midsummer Night's Dream*. Mr. Hench has performed throughout Spain with Angel Corella's Foundation and recently traveled to Beijing and Shanghai to appear with Nilas Martins' Dance Company in *Don Quixote* and Peter Martins' *A Fool For You*.

ALEXANDER IZILIAEV Born and raised in Sterlitamak, Russia, Alexander Iziliaev began his ballet training at The Perm Ballet School. In 1992, he won the Moscow International Competition and the Perm Competition, joining the Hartford Ballet that same year. Mr. Iziliaev orig-

inated many roles in Kirk Peterson ballets, and he continued his training with Truman Finney. He spent five seasons with New York City Ballet before joining Pennsylvania Ballet as a Principal in September 2000. His roles with the Company have included Oberon in *A Midsummer Night's Dream*, Prince Desire in *The Sleeping Beauty*, Franz in *Coppélia*, Prince Charming in *Cinderella*, Lucentio in *The Taming of the Shrew*, Prince Ivan in *The Firebird*, and Frederick in *Dracula*. He has also danced principal roles in George Balanchine's *Prodigal Son*, *Raymonda Variations*, *Agon*, *Serenade*, *The Nutcracker*, and *Western Symphony*. Mr. Iziliaev has also performed in Paul Taylor's *Arden Court* and Lynne Taylor-Corbett's *Great Galloping Gottschalk*; and has made numerous international appearances in London, Paris, Scotland, Brazil, and throughout South America.

RIOLAMA LORENZO Originally from Havana, Cuba, Riolama Lorenzo began her ballet training at Martha Mahr School of Ballet. She was chosen to study at the Harid Conservatory in Boca Raton, Fla. Ms. Lorenzo received the Princess Grace Award in 1993 and continued her dance training at New York City Ballet's School of American Ballet and was invited to join New York City Ballet in 1995. Ms. Lorenzo joined Pennsylvania Ballet in September 2002, and has been a Principal since March 2005. Her featured roles include Odette-Odile in Christopher Wheeldon's *Swan Lake*, Sugarplum Fairy in *George Balanchine's The Nutcracker*, Fairy Godmother in *Cinderella*, Carabosse in *The Sleeping Beauty*, and the title roles in *Giselle* and James Kudelka's *The Firebird*. She has danced leading roles in *Company B*, *Fancy Free*, and *In the Night*; *Apollo*, *Raymonda Variations*, and *Serenade*; *Fearful Symmetries*, Christopher d'Amboise's *Franklin Court*, and Matthew Neenan's *Le Travail, 11:11*, and *As It's Going*.

ARANTXA OCHOA (*The Herbert Kean, M.D. Principal Dancer*). Arantxa Ochoa was born in Valladolid, Spain and later moved to Madrid to study at the Centro de Danza with Victor Ullate. Ms. Ochoa continued her studies at the Academie de Danse Princesse Grace in Monte Carlo and The School of American Ballet. Ms. Ochoa joined Pennsylvania Ballet in 1996 and has been a Principal since 2001. Her principal roles include Odette-Odile in the world premiere of Christopher Wheeldon's *Swan Lake*, Aurora in *The Sleeping Beauty*, Juliet in *Romeo and Juliet*, Swanilda in *Coppélia*, Lise in *La Fille Mal Gardée*, Katherina in *The Taming of the Shrew*, and the title roles in James Kudelka's

PRINCIPAL ARTISTS

The Firebird and Marius Petipa's *Giselle*. Her extensive repertoire of Balanchine ballets includes leads in *Apollo*, *Agon*, *Bugaku*, *Ballo Della Regina*, *Concerto Barocco*, *Divertimento 15*, *A Midsummer Night's Dream*, *Prodigal Son*, *Raymonda Variations*, *Serenade*, *Theme and Variations*, *Slaughter on Tenth Avenue*, *Western Symphony*, and *Who Cares?*. Ms. Ochoa has danced leading roles in Jerome Robbins' *The Concert* and *In the Night*; Twyla Tharp's *In the Upper Room* and *Sinatra Songs*; Peter Martins' *Fearful Symmetries* and *The Waltz Project*; and has originated roles in works by Matthew Neenan and Kirk Peterson, among others. Ms. Ochoa has participated in many festivals throughout Europe and has been a guest artist of the Chicago Ballet.

SERGIO TORRADO Born in Madrid, Spain, Sergio Torrado began his training at the Real Conservatorio Profesional de Danza in Madrid. At age 17, Mr. Torrado came to the United

States to continue his training at the San Francisco Ballet School. He was a Soloist with San Francisco Ballet before joining Pennsylvania Ballet in January 2007, and was recently promoted to Principal.

Mr. Torrado has danced lead roles in classic ballets both in Spain and in the United States, including Basilio in *Don Quixote*, Albrecht in *Giselle*, and the pas de trios in *Swan Lake*. His Balanchine works include *The Four Temperaments*, *Allegro Brillante*, *Ballo Della Regina*, *Serenade*, *Jewels*, and *The Nutcracker*. He has also performed in contemporary ballets including Peter Martins' *The Waltz Project*; Hans Van Manen's *Grosse Fugue*; and others by Helgi Tomasson, Christopher Wheeldon, Jerome Robbins, Yuri Possokhov, and Mark Morris.

Mr. Torrado has received awards at the International Competition of Zaragoza in Spain, the International Competition of Havana, Cuba, and The Promising Young Dancer Award at the Dance Festival of Vignale, Italy.

Credits

The performances of **George Balanchine's** *Concerto Barocco* and *Serenade*, **Balanchine® Ballets**, are presented by arrangement with **The George Balanchine Trust L.P.** and have been produced in accordance with the **Balanchine Style®** and **Balanchine Technique®**. Service standards established and provided by the Trust.

The Artists appearing in this performance are members of the American Guild of Musical Artists AFL-CIO, the labor union representing dancers, singers and staging personnel in the United States.

Music for *As It's Going* by arrangement with G. Schirmer, Inc., publisher and copyright owner.

Dmitri Shostakovich's music for *As It's Going*: Quartet No. 7 in F sharp minor, Op. 108, 1st and 2nd movements; Quartet No. 8 in C minor, Op. 110, 3rd movement; Trio in E minor, Op. 67; Quartet No. 11 in F minor, Op. 122, 2nd movement; Three Fantastic Dances, Op. 5, 1st movement; Sonata for Cello and Piano, Op. 40, 2nd movement

Carl Orff CARMINA BURANA

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Music for *Lambarena*: "Cantate 147" (Bach), "Sankanda" (trad., arr. Akendengué), "Lasset Uns Den Nicht Zerteilen" (Bach, arr. de Courson); "Herr. Unser Herrsher" (Bach, arr. de Courson); "Inongo" (trad., arr. de Courson & Akendengué), "Invention à trios voix no. 3 en ré majeur BWV 789" (Bach); "Bombé" (trad., arr. Akendengué), "Ruht Wohl, Ihr Hwiligen Gebeine" (Bach); "Mabo Maboé" (trad., arr. Akendengué); "Gigue de la Quatrième Suite in mi bémol majeur pour violoncelle" (Bach); "Ikokou" (trad., arr. Akendengué); "Agnus Dei" (Bach, arr. Akendengué); "Pepa Nzac Gnon Ma" (trad., arr. Akendengué), Prélude de la Partita pour violon no. 3 (Bach). Original concept by Mariella Berthéas, in homage to Albert Schweitzer. Produced by Mariella Berthéas and Lambarena, 1993; arrangements by Pierre Akendengué and Hughes de Courson.

Costumes and Sets for *Lambarena* courtesy of American Repertory Ballet.

Costumes for *Serenade* executed by Houston Ballet Foundation.

Additional lighting equipment provided by Pin Point Lighting.

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Amy Aldridge in *Cornino Burano*;
Photo: Gabriel Bienczycki.

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