

Colorado Ballet's

Triple Crown and Repertory Series



Dancer: Dana Benton
Photo by Allen Birnbach

A Study Guide for Students of All Ages

Compiled by the Department of Education & Outreach

Colorado Model Content Standards for Education

This guide is designed for educators to use as a resource for bringing the pieces featured in Colorado Ballet's Triple Crown and Repertory Series to life. Student who read all materials and complete all activities included in this guide will have addressed the following standards:

DANCE

Students will understand and demonstrate dance skills.
Students will understand and apply the principles of choreography.
Students will create, communicate, and problem solve through dance.
Students will understand and relate the role of dance in culture and history.
Students will understand the relationships and connections between dance and other disciplines.

HISTORY

Students understand the chronological organization of history and know how to organize events and people into major eras to identify and explain historical relationships.
Students understand that societies are diverse and have changed over time.

MUSIC

Students will listen to, analyze, evaluate, and describe music.
Students will relate music to various historical and cultural traditions.

PHYSICAL EDUCATION

Students demonstrate competent skills in a variety of physical activities and sports.

READING AND WRITING

Students read and understand a variety of materials.
Students write and speak for a variety of purposes and audiences.
Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.
Students apply thinking skills to their reading, writing, speaking, listening, and viewing.
Students read and recognize literature as a record of human experience.

THEATRE

Students develop interpersonal skills and problem-solving capabilities through group interaction and artistic collaboration.
Students understand and apply the creative process to fundamental skills of acting, playwriting and directing.
Students understand and apply the creative process to skills of design and technical production.
Students understand and relate the role of theatre arts in culture and history.
Students analyze and assess the characteristics, merits, and meanings of traditional and modern forms of dramatic expression.
Students know and apply connections between theatre and other disciplines.

VISUAL ARTS

Students recognize and use the visual arts as a form of communication.
Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.
Students know and apply visual arts materials, tools, techniques, and processes.
Students relate the visual arts to various historical and cultural traditions.
Students analyze and evaluate the characteristics, merits, and meaning of works of art.

Table of Contents

Colorado Ballet's Triple Crown and Repertory Series	4
Jessica Lang, Choreographer	5
Interview with Jessica Lang	6
Robert Schumann, Composer	7
Peter Anastos, Choreographer	8
Frederick Chopin, Composer	9
Clark Tippet, Choreographer	10
Max Bruch, Composer	10
Twyla Tharp, Choreographer	11
Philip Glass, Composer	12
Amy Seiwert, Choreographer	14
Edwaard Liang, Choreographer	14
Our 48 th Season Goes Down in History	15
Backstage Pass.	16
Ballet 101.	18
Who's Who in Modern and Contemporary Dance.	20
Unlikely Dancers.	21
Suggested Activities.	22
Essay Contest.	23
Three Inspiring Essays and Authors.	25
How to be a Good Theatre Audience.	31
The Education & Outreach Department.	32
Thank You!	33
Evaluation.	34

Colorado Ballet's Triple Crown and Repertory Series



Colorado Ballet's TRIPLE CROWN

From Foreign Lands and People
Choreography by Jessica Lang
Music by Robert Schumann

Yes, Virginia, Another Piano Ballet
Choreography by Peter Anastos
Music by Frederick Chopin

Bruch Violin Concerto
Choreography by Clark Tippet
Music by Max Bruch

The REPERTORY SERIES

In the Upper Room
Choreography by Twyla Tharp
Music by Philip Glass

Untitled World Premiere
Choreography by Amy Seiwert
Music TBA

Untitled World Premiere
Choreography by Edwaard Liang
Music TBA



Jessica Lang, Choreographer

From Foreign Lands and People



Jessica Lang is one of the country's most successful young female choreographers of today. To critical acclaim she is known for her inventive vision, deep artistry and emotionally spellbinding work. Lang's choreography has been performed throughout the United States and abroad including Japan, France, Mexico, and South Africa.

Lang has created work on companies including American Ballet Theatre's Studio Company, Colorado Ballet, Richmond Ballet, Pennsylvania Ballet, Washington Ballet, Ailey II, Hubbard Street 2, Dallas Black Dance Theater, Ballet de Monterey, New York City Ballet's Choreographic Institute, among others. She has also received unique commissions from the Dallas Museum of Art to create a new work for their Henri Matisse Exhibition as well as from The Juilliard School for its Centennial Celebration Concert. Currently, ABT Principals Irina Dvorovento and Maxim Beloserkovsky are performing her work *Splendid Isolation III* in ballet galas around the world. Commercially, Lang has choreographed for BMW International Industrials as well as for Cirque du Soleil when she served as the evaluator for their NYC auditions.

Lang has received numerous grants for her choreography including the Choo-San Goh award in 2003 and two recent NEA grants for 2007 in sole support of her new creations on Richmond Ballet and Colorado Ballet. In its 2007-08 season, Brooklyn Center for the Performing Arts will be presenting Richmond Ballet in a full evening concert dedicated to showcasing Lang's creations on the company.

Lang has taught, coached and choreographed on universities and prestigious institutions including NYU Tisch School of the Arts, The Ailey School/ Fordham BFA Program, Interlochen, Kaatsbaan International's *Extreme Ballet* under the direction of Martine van Hamel, and Hubbard Street Dance Chicago. She currently teaches modern at the Jacqueline Kennedy Onassis School at American Ballet Theatre as well as for ABT's summer programs in NYC.

Jessica Lang is a graduate of The Juilliard School, under the direction of Benjamin Harkarvy. She became a member of Twyla Tharp's company "THARP!" where she performed in major dance festivals around the world. She also worked with Ms. Tharp in her *Diabelli Project* that premiered in Palermo, Italy in 1998.

From www.jesslang.com

Jessica Lang choreographs *De Profundis*
at Colorado Ballet Studios, 2007

Photo by Joshua Duplechian
Special to the Denver Post



An Interview with Jessica Lang

Ms. Lang was interviewed by the Education & Outreach Department in 2007, when she choreographed De Profundis for Colorado Ballet's triple-bill "Dance Creations."

E&O: How did you get into choreography?

JL: I think I have always had dance in my mind, I just wasn't aware it was "choreography"...my own thoughts in movement. I was introduced to formal training in composition at Juilliard. My teachers were Bessie Schonberg and Elizabeth Keen. They both taught me a great deal and I know I am where I am professionally because of their guidance, but if you ask me what it is they taught me I cannot verbalize it. I just know they had a huge hand in my success today.

Who or what most inspires your work?

Anything that resonates within me when I look at it, hear it, sense it, etc. It could be any ordinary object, but it might jump out at me differently. I do see dance and set designs everywhere I look. But to be specific I am inspired by visual artists, sculptors, composers, musicians, and poets. I am also very inspired by architecture, and any kind of visual dimensional object that I can dance on, in, under, around...I love to play with objects like that and find meaning in what I create with them. There is no point if there is not meaning!

In general, what comes first? The movement or the music?

It really just depends. It isn't always one of those two options for me. It could be a concept or an object that becomes the seed for a new work. There is no rhyme or reason, it just happens. And that is probably what is most difficult to understand for a person who is not a creator.

What is the best compliment you have ever received for your work?

"We would like you to create a work for our company!" That is the best phrase I hear because that means I have another opportunity to create. It also is a compliment because of how hard it is to receive a commission in this field. If I get a commission I know it is because a company really believes in my vision and who I am as a creator, and they are inviting me into their world, investing in me by giving me all of their resources so I can do my craft. What is a better compliment than that?

Do you have something specific in mind that you want audiences to "get out of" your work, or do you appreciate multiple interpretations?

Art is meant to be interpreted not defined. I think there should be some direction given to the audience for the creator, but not the definition. There is work involved on the audience's part in making observations and allowing themselves to open up and view what is inside my mind and spirit, and let it resonate in theirs. Henri Matisse said, "The only valid thing in art is the one thing that cannot be explained, to explain away the mystery of a great painting would do irreplaceable harm, for whenever you explain or define something you substitute the explanation or the definition for the image of the thing." I totally agree.

Learn more about Jessica, and watch videos of her work at her website, www.jesslang.com.



Robert Schumann, Composer



The son of a bookseller, he early showed ability as a pianist and an interest in composing as well as literary leanings. He was also enthusiastic over girl friends and drinking champagne, tastes he retained. In 1821 he went to Leipzig to study law but instead spent his time in musical, social and literary activities. After a spell in Heidelberg, ostensibly studying law but actually music, he persuaded his family that he should give up law in favour of a pianist's career. In 1834 Schumann founded a music journal, the "Neue Zeitschrift für Musik"; he was its editor and leading writer for ten years. He was a brilliant and perceptive critic: his writings embody the most progressive aspects of musical thinking in his time, and he drew attention to many promising young composers. Sometimes he wrote under pseudonyms, Eusebius (representing his lyrical, contemplative side) and Florestan (his fiery, impetuous one); he used these in his music, too. His compositions at this time were mainly for piano: they

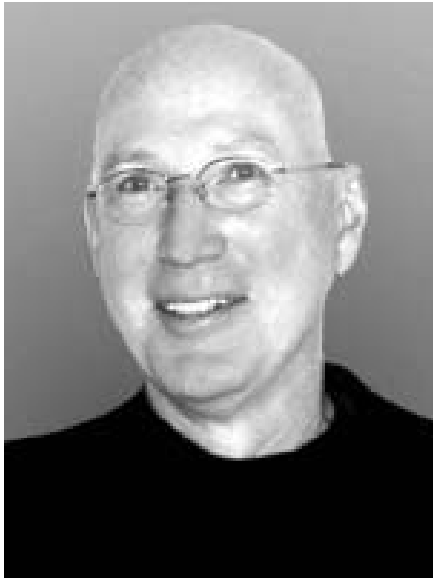
include variations on the name of one of his lady friends, Abegg (the musical notes A-B-E-G-G), the character-pieces "Davidsbündlertänze" ("Dances of the league of David," an imaginary association of those fighting the Philistines), "Carnaval" (pieces with literary or other allusive meanings, including one on the notes A-S-C-H after the place another girl friend came from), "Phantasiestücke" (a collection of poetic pieces depicting moods), "Kreisleriana" (fantasy pieces around the character of a mad Kapellmeister) and "Kinderszenen" ("Scenes from Childhood"). Affairs of the heart played a large part in his life. By 1835 he was in love with Wieck's young daughter Clara, but Wieck did his best to separate them. In 1839 they took legal steps to make Wieck's consent unnecessary, and after many further trials they were able to marry in 1840.

Schumann, understandably, turned in that year to song; he wrote &circa; 150 songs, including most of his finest, at this time, among them several groups and cycles, the latter including "Frauenliebe und-leben" ("A Woman's Love and Life") and "Dichterliebe" ("A Poet's Love"), which tells (to verse by Heine) a tragic Romantic story of the flowering of love, its failure and poet's exclusion from joy and his longing for death. Schumann, as a pianist composer, made the piano partake fully in the expression of emotion in such songs, often giving it the most telling music when the voice had finished.

In 1841, however, Schumann turned to orchestral music: he wrote symphonies and a beautiful, poetic piece for piano and orchestra for Clara that he later reworked as the first movement of his Piano Concerto. Then in 1842, when Clara was away on a concert tour (he disliked being in her shadow and remained at home), he turned to chamber music, and wrote his three string quartets and three works with piano, of which the Piano Quintet has always been a favourite for the freshness and Romantic warmth of its ideas. After that, in 1843, he turned to choral music, working at a secular oratorio and at setting part of Goethe's "Faust." Not until 1847-8 was he again productive, writing his opera "Genoveva", chamber music and songs. In 1850 he took up a post in Düsseldorf as town musical director. He was at first happy and prolific, writing the eloquent Cello Concerto and the Rhenish Symphony (no.3: one movement depicts his impressions in Cologne Cathedral). But the post worked out badly because of his indifferent conducting. In 1852-3 his health and spirits deteriorated and he realized that he could not continue in his post. In 1854 he began to suffer hallucinations; he attempted suicide (he had always dreaded the possibility of madness) and entered an asylum, where he died in 1856, cared for at the end by Clara and the young Brahms.

Peter Anastos, Choreographer

Yes, Virginia, Another Piano Ballet



Peter Anastos has choreographed over 100 stage works for the finest national and regional ballet companies in the United States, and for modern dance companies, theatre, film and television. He has also choreographed in Europe, Asia and Latin America and his ballets are performed worldwide.

He was the founding Director/Choreographer of Les Ballets Trockadero de Monte Carlo (1974-80) and served as Artistic Director for Garden State Ballet (1984-94) and Cincinnati Ballet (1994-96).

Mr. Anastos enjoys a longstanding collaboration with Mikhail Baryshnikov and their projects together include American Ballet Theatre's *Cinderella*, CBS Television's *Baryshnikov in Hollywood* (Emmy Award nomination) and the photography book, *The Swan Prince* for Bantam Books. Mr. Anastos recently began a new work for the White Oak Dance Project.

Mr. Anastos has the rare honor of receiving two Guggenheim Foundation Fellowships in Choreography and four Fellowships from the National Endowment for the Arts. In 1990, he was the subject of a *New Yorker Magazine* Profile by the foremost American dance writer, Arlene Croce.

For the Broadway stage he choreographed *I Hate Hamlet* and *Where She Danced*, based on the life of Isadora Duncan. Other major theatre credits include *33 Variations* (Arena Stage, Washington, DC) and *Chess* (National company) He has choreographed several television specials and two Hollywood films, *Addams Family* and *Addams Family Values*, both for Paramount Pictures.

He has directed opera for the Washington Opera at the Kennedy Center and for the Opera Company of Philadelphia. He has been choreographer-in-residence for the Santa Fe Opera and for the Sundance Theatre Festival, part of Robert Redford's Sundance Institute in Utah.

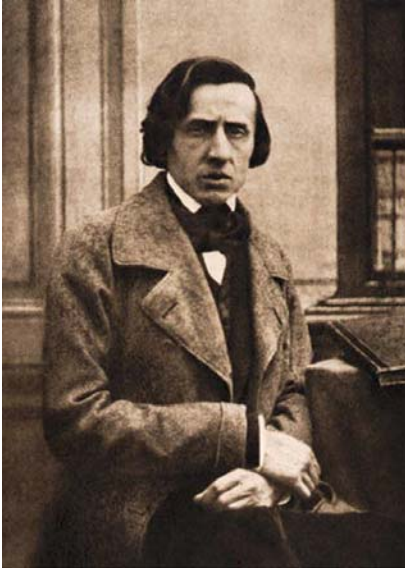
A writer and historian, Mr. Anastos has published essays about ballet for the *New York Times*, *Los Angeles Times*, *Dance Magazine*, *Ballet News*, *DanceInk* and *Ballet Review*, where he is a member of the Editorial Board.

Mr. Anastos directed the Ballet Project at Jacob's Pillow Dance Festival and has taught ballet technique in New York and throughout the United States.

Peter Anastos was just appointed Artistic Director of Ballet Idaho in Boise and will create a new company there to open in October, 2008.

“Yes, Virginia, Another Piano Ballet, certainly pushes the mind, body and the sense of humor of each dancer to a new level...”
– Sarah Dixon, Vail Daily

Frederick Chopin, Composer



Frederick Francois Chopin, the most eminent Polish composer, was born in 1810 in Zelazowa Wola (around 50 km away from Warsaw) in the estate of count Skarbek, where Frederick's father (of French descent), Nicholas Chopin, lived and worked as tutor. Frederick's mother, Justyna Krzyżanowska was a very musical person; she played the piano and sang. She naturally became the first music teacher of little Frederick. A few months after Frederick was born, the Chopin family moved to Warsaw, where Nicholas Chopin assumed a post of a teacher in Warsaw Lyceum.

At the age of six Frederick Chopin began taking piano lessons from Wojciech. Together with his sister Ludwika, Frederick musicked at home and played four hands piano music. Soon Frederick made first efforts at composition. His first work, Polonaise in B flat Major, was written down by his father. At the time of studies with professor, Chopin began to give public performances; he played in the houses of Warsaw aristocracy and took part in charity concerts.

As a sixteen-year-old Chopin began taking piano composition theory lessons with Józef Elsner at Warsaw School of Music. At the time he was greatly influenced by folk songs and dances in the regions of Mazovia, Kujawy, Wielkopolska and Lubelszczyzna. He listened to the folk music with great interest during his holidays which he spent in among others Szafarnia, Antonin and Sanniki. In 1826 he made his first trip abroad to Berlin and soon afterwards to Vienna, where he gave two public performances, to Dresden and Prague. At nineteen Frederick finished his studies with professor Elsner, having gained professor's respect. In a students report professor wrote: "Chopin, Fryderyk, third year student, amazing talent, musical genius"

In October of 1830 Frederick gave his last performance in Warsaw. On November 2nd 1830 he left Warsaw forever. He went to Dresden, Vienna, Salzburg, Munich and Stuttgart. In September 1831 he came to Paris, where he stayed for good, and soon received wide acclaim in the whole of Europe.

The first years in Paris were very intense. Chopin gave many concerts and performed his own pieces, thereby strengthening his status of composer and pianist. After performance of Variations on the theme *La ci darem la mano* for piano and orchestra Robert Schumann wrote in his famous review: "Hats off, gentlemen. A genius!". At a later period Chopin focused mainly on composing. His works were published by French, German and English publishers. However, teaching was his main source of income. He had many students, among whom were amateurs, but also a group of professional pianists.

He was a very sociable man. He maintained friendly relations with both distinguished musicians who lived in Paris, among others Francis Liszt, Vincenzo Bellini, Gioacchino Rossini and Felix Mendelssohn, and with publishers, critics and Polish emigrants. In 1836 he met writer George Sand, who became his life partner and made a profound impact on the composer's life. They traveled together, visited Majorca, Marseille and Genua.

Since 1839 Chopin's health constantly deteriorated. He was gravely ill with tuberculosis. In 1848 he made his last concert tour in England and Scotland. Frederick Chopin gave the last public concert on November 16th in London after which he fell very ill. Upon his return to Paris he never regained his health. Chopin died on October 17th 1849 in an apartment in Vendome 12 Square. He was buried in Parisian Pere Lachaise cemetery. His heart is in Warsaw, in the Holy Cross Church in Krakowskie Przedmiecie street.

By Joanna Ławrynowicz

From the International Chopin Information Centre at www.infochopin.pl/en

Clark Tippet, Choreographer

Bruch Violin Concerto



Born in Parsons, Kansas, Clark Tippet, the seventh in a family of eleven children, began his dance studies at the age of five. He came to New York at the age of eleven on scholarship to Thalia Mara's National Academy of Ballet, where he studied academic subjects as well as dance. Mr. Tippet joined American Ballet Theatre in the Fall of 1972, became a Soloist in September, 1975 and was promoted to Principal Dancer in the Fall of 1976. In addition to creating the second male lead in Twyla Tharp's *Push Comes to Shove*, and the leading male role of Oedipus in Glen Tetley's *Sphinx*, his ABT repertory included Albrecht in *Giselle*, the Nutcracker-Prince in *The Nutcracker*, the Prince in *The Sleeping Beauty*, Prince Siegfried in *Swan Lake*, and leading roles in *The Leaves Are Fading* and *Voluntaries*.

He left ABT in 1978 to expand his repertoire and performance opportunities during which time he danced as a guest artist for a season with the Maryland Ballet creating the role of the Psychiatrist in Domy Reiter-Soffer's *Equus*; in addition, he appeared with the Bat-Dor Dance Company of Israel and the West Australian Ballet Company in Perth where he danced in George Balanchine's *Allegro Brillante* and John Clifford's *Serenade Melancolique* with Johnna Kirkland. In November, 1982, also with Johnna Kirkland, he performed the world premiere of John Butler's pas de deux *Transitions* which was created for him.

Clark Tippet rejoined American Ballet Theatre in December, 1982. Additions to Mr. Tippet's ABT repertory included Anastasia's Husband in *Anastasia*, the High Brahmin in *La Bayadère*, the Dancing Master in Mikhail Baryshnikov's production of the full-length *Cinderella*, He Wore a White Tie in *Dim Lustre*, Hilarion in *Giselle*, leading roles in *Interludes*, and *N. Y. Export: Op. Jazz*, Tybalt in *Romeo and Juliet*, and Carabosse and the English Prince in Sir Kenneth MacMillan's production of *The Sleeping Beauty*. He created King David in Martine van Hamel's *Amnon V'Tamar*, one of the leading male roles in Twyla Tharp's *Bach Partita*, and the leading male role in David Gordon's *Field, Chair and Mountain*, featured roles in David Gordon's *Murder* and Sir Kenneth MacMillan's *Requiem*, and the leading male role in David Parsons' pas de deux *Walk This Way*.

From www.abt.org

Max Bruch, Composer



(January 6, 1838 – October 2, 1920). Max Karl August Bruch was a German Romantic composer and conductor. Although he wrote over 200 works, he is remembered mostly for his *Violin Concerto No. 1 in G minor*, Op. 26 (1866), which is considered to be one of the most popular Romantic violin concertos.

Bruch's father was a lawyer, his mother a soprano and music teacher. Max began his musical studies on the piano, and was immediately recognized as quite a talent. In 1852, he was awarded the Mozart Foundation Prize at the age of only fourteen. In 1883, Bruch travelled to the United States for an extensive tour which took him, among other cities, to Cleveland, where many of his works were presented in the Ontario Street Temple.

Twyla Tharp, Choreographer

In the Upper Room



Since graduating from college in 1963, Twyla Tharp has choreographed more than one hundred thirty-five 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 Ms. 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.

Ms. 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, Ms. 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* Ms. 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 Ms. Tharp won Best Choreography (Musical Theatre) Award of the UK's Critics' Circle National Dance Awards 2006. In 2006 Ms. 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 Ms. 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. Ms. 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 Ms. 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 Ms. Tharp continues to create and to lecture around the world.



From www.twylatharp.com

Philip Glass, Composer



Through his operas, his symphonies, his compositions for his own ensemble, and his collaborations with artists ranging from Woody Allen to David Bowie, Twyla Tharp to Allen Ginsberg, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times.

The operas – “Einstein on the Beach,” “Satyagraha,” “Akhnaten,” and “The Voyage,” among others – play throughout the world’s leading houses, and rarely to an empty seat. Glass has written music for experimental theater and for Academy Award-winning motion pictures such as “The Hours,” while “Koyaanisqatsi,” his initial filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may be the most radical and influential mating of sound and vision since “Fantasia.” His associations, personal and professional, with leading rock, pop and

world music artists date back to the 1960s. Indeed, Glass is the first composer to win a wide, multi-generational audience in the opera house, the concert hall, the dance world, in film and in popular music – simultaneously.

For Glass, such distinctions are not terribly important. To him, it is all music – period – something he creates every morning, whether the studio of his house in Manhattan’s East Village or in the hotel rooms he occupies when on tour. He is never without several projects on which to concentrate and, by now, his output runs to many thousands of hours. “It’s in my nature to write a lot of music,” he once explained, with typical understatement.

Glass has always gone his own way. Born in Baltimore in 1937, he began his musical studies at the age of eight. His father, Ben Glass, ran a record store and the young Philip was acquainted early on with the actual business of music. Small wonder that he would become one of the first composers to found his own record label -- indeed, three of them to date, over the course of 35 years.

By the age of 15, Glass had matriculated at the University of Chicago, where he continued what had already become an exhaustive involvement with music. After graduation, he attended the Juilliard School, then emigrated to Paris where he studied with the legendary pedagogue Nadia Boulanger (who, in the course of her 60-year career, also tutored Aaron Copland, Virgil Thomson, Roy Harris, Quincy Jones and several other important American composers). During his time with Boulanger, Glass also explored less-conventional musical venues, and worked intensively with Ravi Shankar and the Indian tabla player Allah Rakha. This music – particularly its highly structured approach to rhythm - affected Glass’ own work profoundly.

He moved back to New York in 1967 and quickly established himself in the blossoming arts community in downtown Manhattan. There he worked as a plumber, drove a cab at night and spent his spare time assembling an early version of the Philip Glass Ensemble - seven musicians playing keyboards and a variety of woodwinds, amplified and fed through a mixer.

The new musical style that Glass was evolving was eventually dubbed “minimalism.” Glass himself never liked the term and preferred to speak of himself as a composer of “music with repetitive structures.” Much of his early work was based on the extended reiteration of brief, elegant melodic fragments that wove in and out of an aural tapestry. Or, to put it another way, it immersed a listener in a sort of sonic weather that twists, turns, surrounds, develops.

“I had to play my music myself,” Glass remembered. “The musical establishment of the time thought I was crazy, and foundation support was out of the question. We’d play for free or for a small

donation in old buildings where you had to climb six sets of stairs if you wanted to hear what we were doing."

But those who responded to his music tended to become fanatical about it, and word spread about the young composer whose work sounded so unlike anything else around. Glass developed his first core following in lower Manhattan, among the writers, artists and sculptors who then peopled the dusty lofts, paying next to no rent, baking in the summer and freezing in the winter. But as his concerts attracted larger and larger audiences, museums and local galleries began to invite him to play. And then "Einstein on the Beach," conceived and executed with theater visionary Robert Wilson, made Glass famous.

"Einstein," presented throughout Europe and then at the Metropolitan Opera in November, 1976, broke all the traditional rules of opera. It was five hours long, with no intermission; the audience was invited to wander in and out at liberty throughout the performance. Instead of a plot, Glass and Wilson presented a poetic look at the life and legacy of Albert Einstein: scientist, humanist, amateur musician -- and the man whose theories led to the splitting of the atom. Glass' text consisted of numbers, do-re-mi's and nonsense phrases. The stage was flooded with white light; a train moved slowly through space; a young boy threw a paper airplane, and Lucinda Childs paced back and forth, resolutely going nowhere and everywhere. There had never been anything quite like it and, 30 years on, its radical uniqueness has only become more apparent.

Since "Einstein," Glass has been involved in so many diverse projects that to list them all would require several pages. He has composed more than twenty operas, large and small; eight symphonies (with others already on the way); concertos for violin, piano, timpani, and saxophone quartet and orchestra; soundtracks to films ranging from new scores for the stylized classics of Jean Cocteau to Errol Morris's documentary about former defense secretary Robert McNamara; string quartets; a growing body of work for solo piano and organ. He has collaborated with David Byrne, Twyla Tharp, Paul Simon, Linda Ronstadt, Yo-Yo Ma, and Doris Lessing, among many others.

Most recently, the Metropolitan Opera, where "Einstein on the Beach" received its American premiere and which commissioned "The Voyage" in 1992, has announced that they will co-produce with the English National Opera "Satyagraha" to be revived for the 2007-2008 season. And then there are the lectures, the workshops, the appearances with the Philip Glass Ensemble and the solo keyboard performances throughout the world.

And yet Glass has somehow managed to remain remarkably accessible to the public -- a genuinely "good citizen" in a field that desperately needs some. He makes a determined effort to examine the myriad unsolicited scores and tapes that hopeful musicians press upon him, and he has played benefit concerts for causes ranging from college radio stations to the preservation of Tibetan culture. Warm, funny and unpretentious, he remains very much the same person he was three decades ago -- somebody who followed what Henry David Thoreau once called a "different drummer" and made the world resound to his beat.

*Bio by Tim Page
From www.philipglass.com*



Amy Seiwert, Choreographer

Untitled World Premiere

Photo by Anon for 7X7 San Francisco



opportunity to create on dancers from NYCB. She also directs im'ij-re, a contemporary ballet company that collaborates with artists of other disciplines and is committed to experimental work from a classical base.

Amy Seiwert, a native of Cincinnati, moved to SF in 1999, the same year she won the Festival des Arts de Saint-Sauveur Choreography Competition in Quebec. A former principal dancer with the Sacramento Ballet, she currently performs and choreographs for Smuin Ballet. Her work is in the repertory of Smuin, Sacramento, Carolina and American Repertory Ballets as well as Robert Moses KIN. Named one of "25 to Watch" by Dance Magazine in 2005, she was also awarded the Gerbode Emerging Choreographers Grant in 2006. Recently invited to participate in the NY Choreography Institute by Peter Martins, she had the

Edwaard Liang, Choreographer

Untitled World Premiere



Edwaard Liang was born in Taipei, Taiwan. He was raised in Marin County, California, and began his ballet training at the age of five at Marin Ballet. In 1989 Mr. Liang entered the School of American Ballet. He joined New York City Ballet in the spring of 1993, and that same year he was a medal winner at the Prix de Lausanne International Ballet Competition and the Mae L. Wien Award. He was promoted to soloist in 1998. Mr. Liang danced with New York City Ballet until 2001, when he joined the Broadway cast of Fosse, performing a leading role. In 2002 Mr. Liang became a member of the acclaimed Nederlands Dans Theater, where he danced, choreographed and staged ballets. After returning from Holland, Mr. Liang returned to New York City Ballet until 2007. Mr. Liang has also performed as a guest artist with various companies, including the Norwegian National Ballet and Complexions Contemporary Ballet.

Edwaard Liang has choreographed a number of works, beginning with *Flight of Angels* for the Nederlands Dans Theater workshop. *Flight of Angels* has since been staged for Aspen Santa Fe Ballet and Configurations. Mr. Liang was invited to choreograph a piece for the 2004 New York Choreographic Institute and also choreographed a work for Cedar Lake Dance Company. His *Distant Cries*, performed by New York City Ballet principal dancers Peter Boal and Wendy Whelan, was premiered to rave reviews from the *New York Times* at the Joyce Theatre, New York City Ballet and City Center of Music and Drama. Mr. Liang has since choreographed ballets for companies and projects, including New York City Ballet, Shanghai Ballet, Hubbard Street, Guggenheim Museum's Works and Process series, Sadler's Wells Theatre and Christopher Wheeldon's Morphoses company. He was named one of the "Top 25 to Watch" for 2006 by *Dance Magazine*, won the 2006 National Choreographic Competition and was invited to be part of the 2007 National Choreographers Initiative.

From www.morphoses.com

Our 48th Season Goes Down in History...

Pre-Romantic	1590	
	1800	1595. William Shakespeare writes <i>A Midsummer Night's Dream</i> , probably for an aristocratic wedding
	1810	
Romantic	1820	1816. German Romantic author E. T. A. Hoffmann pens <i>The Nutcracker and the Mouse King</i>
	1830	1825. Felix Mendelssohn composes his overture to <i>A Midsummer Night's Dream</i> at age 16
	1840	1832-34. Frederic Chopin composes his "Butterfly" <i>Etude, Op. 25, No. 9</i> 1838. Robert Schumann completes the thirteen short piano works in his <i>Scenes from Childhood</i>
	1850	1842. Felix Mendelssohn completes the incidental music for <i>A Midsummer Night's Dream</i> 1845. French author Alexandre Dumas writes his adaptation <i>The Tale of the Nutcracker</i>
	1860	
Classical	1870	1866. Max Bruch composes his famous <i>Violin Concerto No. 1 in G Minor, Op. 26</i>
	1880	1871. Pyotr Illyich Tchaikovsky composes a brief ballet for his niece and nephew – <i>The Lake of the Swan</i> 1877. Julius Reisinger's <i>The Lake of the Swans</i> premieres at the Bolshoi Theatre in Moscow
	1890	1892. Marius Petipa's <i>The Nutcracker</i> premieres at the Maryinski Theatre in St. Petersburg
	1900	1895. Marius Petipa's revival of <i>Swan Lake</i> premieres at the Maryinski Theatre in St. Petersburg
	1910	1911. The All Star Imperial Russian Ballet tours America, performing excerpts from <i>Swan Lake</i>
Neoclassical and Modern	1920	
	1930	
	1940	1940. The Ballets Russes de Monte Carlo present an abbreviated <i>The Nutcracker</i> in New York
	1950	1944. On Christmas Eve, San Francisco Ballet performs the first full-length <i>The Nutcracker</i> in the U. S.
	1960	1954. New York City Ballet mounts George Balanchine's <i>The Nutcracker</i> with a cast of 39 children
	1970	1962. George Balanchine creates his <i>A Midsummer Night's Dream</i> on New York City Ballet 1964. The Royal Ballet premieres Frederick Ashton's <i>The Dream</i>
	1980	1976. Les Ballets Trocadero debut Peter Anastos' <i>Yes, Virginia, Another Piano Ballet</i> on Broadway
	1990	1986. Twyla Tharp Dance premieres her <i>In the Upper Room</i> 1987. American Ballet Theatre premieres Clark Tippet's <i>Bruch Violin Concerto</i> in Orange County, CA
Present	2000	1997. Christopher Wheeldon creates his <i>A Midsummer Night's Dream</i> on Colorado Ballet
	2010	2001. Christopher Wheeldon is promoted to Resident Choreographer at New York City Ballet 2006. Colorado Ballet premieres Jessica Lang's <i>From Foreign Lands and People</i> 2009. Colorado Ballet presents Amy Siewart and Edwaard Liang world premieres

Backstage Pass

A behind-the-scenes look at rehearsals for the Repertory Series



It's "tech week." A few days before a Colorado Ballet production opens at the Ellie Caulkins Opera House, the production crew and stagehands load in all of the sets, costumes, barres, and everything we need to put the show together.

The dancers have been rehearsing the three pieces on the bill for weeks – sometimes months – but everything changes a little when they begin to dance on the actual stage. At these "spacing" rehearsals, as they are called, lighting specialists work with a lighting designer to determine the perfect color and brightness of light for every dancer, for every movement. If there is an orchestra or ensemble, the conductor works with the dancers to figure out musical cues.

Before rehearsals begin, the dancers take technique class to warm up.

After each exercise, Artistic Director Gil Boggs, himself a former Principal Dancer at American Ballet Theatre in New York, demonstrates the next combination (center – it looks like he's doing a battement now), and then cues the accompanist to play at the correct tempo.

The order of a ballet class is much the same for these professional dancers as it is for a beginning student. At the *barre*, they practice *pliés*, *tendus*, and other stretches and bends of the legs and arms, limbering their muscles and loosening their joints in preparation for the lifts and jumps to come.



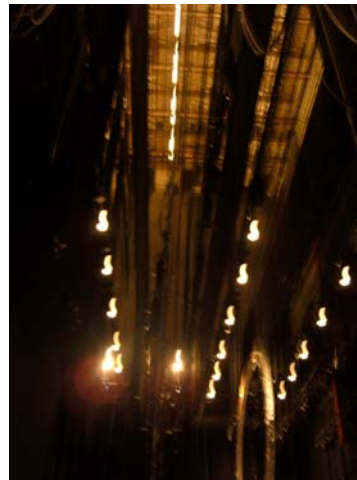
Here, Soloists Sayaka Karasugi and Janelle Cooke are in the foreground, demonstrating perfect *attitude*. This is Sayaka's ninth season with Colorado Ballet, and Janelle's eleventh. While Janelle studied at the Academy of Colorado Ballet before making the Company, Sayaka is from Kumamoto, Japan. She is one of many foreign dancers employed by Colorado Ballet, including artists from France, Cuba, Canada, Russia, Estonia, and Poland. CB also boasts some of the best dancers in the United States, from California, Texas, Massachusetts, Connecticut, Delaware, and (of course) Colorado.

Soon, the barres are cleared away, and the dancers begin “centerwork,” or practicing combinations of jumps and turns in the center of the floor. Sayaka and Principal dancers Sharon Whener and Chandra Kuykendall are at the front of this group, performing *arabesques*. Another group waits for their turn at the back of the stage.



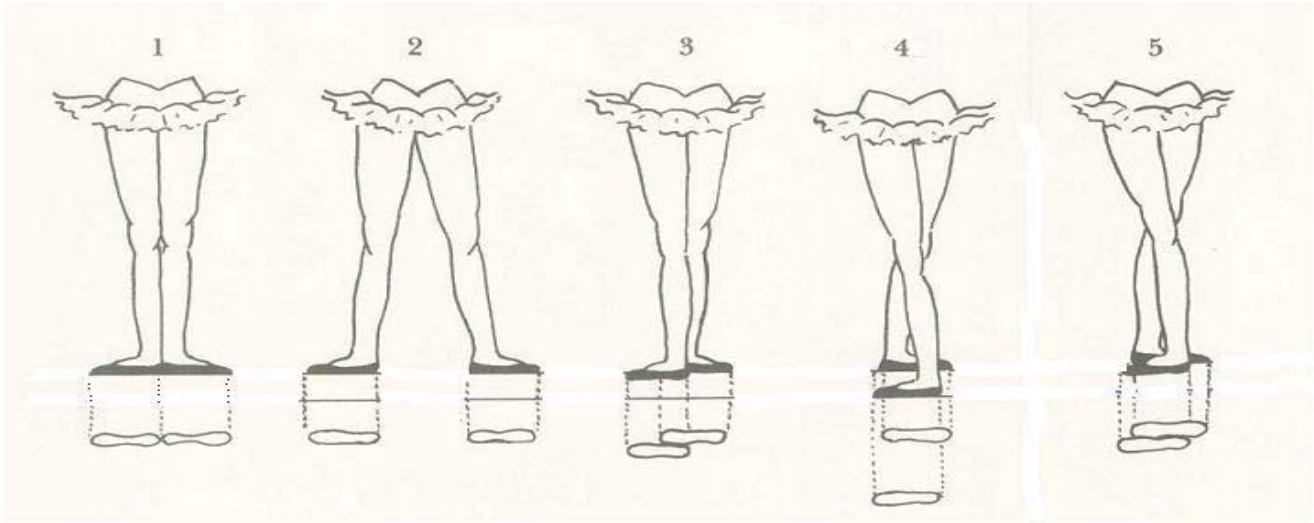
After the hour-and-a-half class, the dancers are warm and ready to rehearse. Alexei Tyukov and Emily Bromberg discuss difficulties they’re having with a particular variation (far left), while the stagehands sweep and the lighting designer plays with the background (immediate left).

The light reflects on a scrim, or fabric screen, behind the stage (far right). Above, cords for flying in set pieces wait hundreds of feet in the air (middle). During a show, the stage manager tells stagehands when to pull the levers that operate the mechanisms that move sets by lighting up their section of a long panel of switches (right).



The dancers rehearse Antony Tudor’s *The Leaves are Fading*.

Ballet 101: Positions of the Feet and Arms



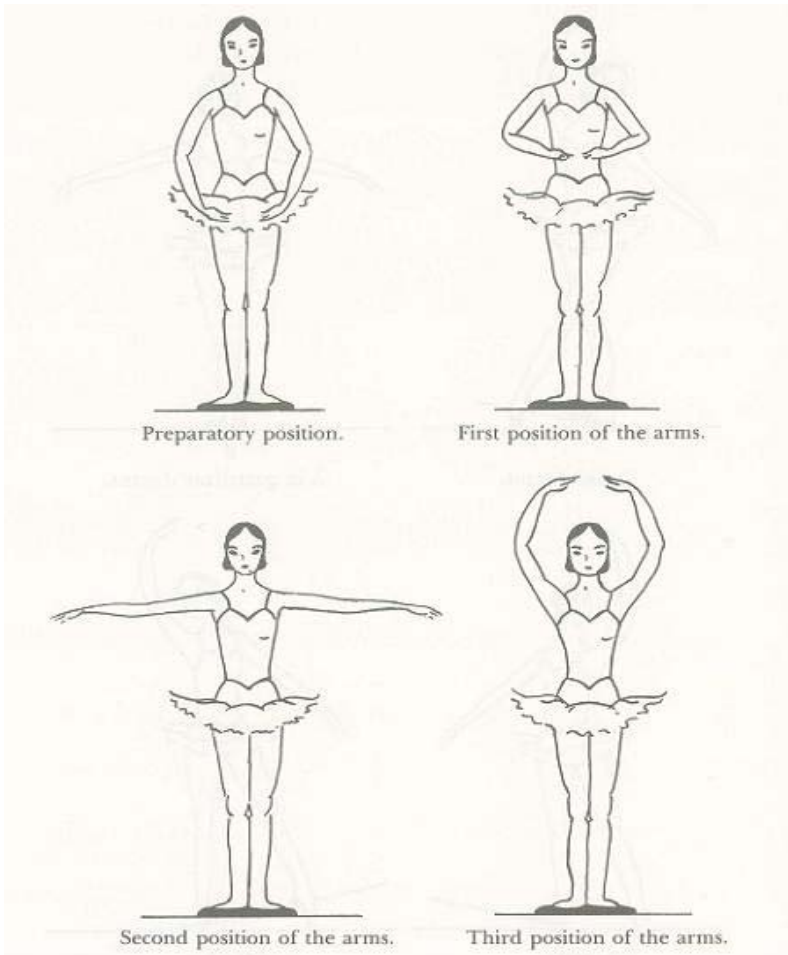
1st. Heels together, toes pointing in opposing directions, creating a straight line.

2nd. Heels approximately ten inches apart, toes pointing in opposing directions.

3rd. Feet parallel, heel of front foot touching middle of back foot.

4th. Feet parallel, front foot approximately eight inches in front of back foot.

5th. Feet parallel, front and back foot touching at toes and heels.



Preparatory position.

First position of the arms.

Second position of the arms.

Third position of the arms.

Preparatory. Arms dropped, elbows slightly rounded so that the arm does not touch the body, hands close but not touching.

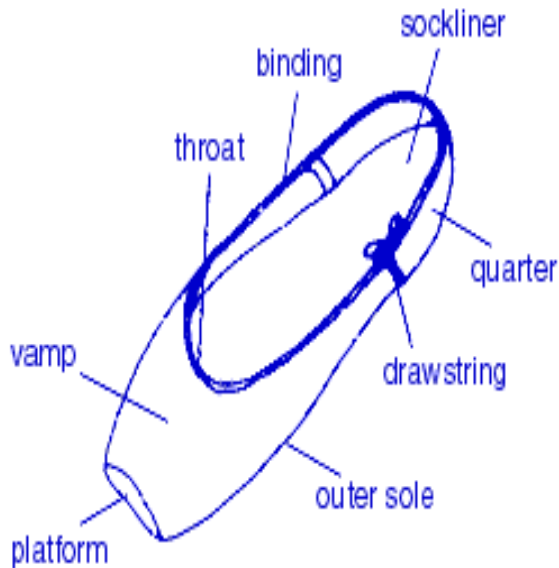
1st. Arms raised at the level of the diaphragm, elbows slightly bent, hands close but not touching.

2nd. Arms opened to the sides, shoulders not drawn back or raised, hands at the level of the elbow.

3rd. Arms raised above, but just in front of the head, elbows rounded, hands close but not touching. Hands should be visible without raising the head.

A Note on Hands: In her *Basic Principles of Classical Ballet*, Agrippina Vaganova says, "The manner of holding the hands...is very difficult to describe...All fingers are grouped freely and they are soft in their joints; the thumb touches the middle finger; the wrist is not bent, but the hand continues the general curved line of the arm from the shoulder."

Ballet 101: Pointe Shoe FAQ



What are pointe shoes made of?

There are many different companies who produce pointe shoes, and therefore many ways of making them. However, contrary to popular belief, pointe shoes are not made of wood or metal. The area around a dancer's toes is called the box, and is usually made out of a plaster-like material which is applied in several layers. A leather sole backs the shoe.

How do dancers personalize their shoes?

Each dancer sews her own ribbons onto her shoe, to place them according to her preference. Also, most dancers darn or even burn the edges of the box (or platform) to give themselves better balance and decrease slipping. To make the sole and box more flexible, dancers may bend the shoes, and bang them on the wall or floor.

Do they hurt?

Yes and no. If a dancer is strong and trained well enough to dance *en pointe*, and has the proper shoe for her foot, pointework should not cause bleeding or disfigurement. However, dancing *en pointe* up to eight hours per day is bound to wear on a ballerina's feet. Some dancers choose to put small lamb's wool pads over their toes. The amount of pain a dancer endures also depends on the construction of the foot itself. For example, dancers with toes that are relatively equal in length have the advantage of more support.

How long do they last?

Pointe shoes break down very quickly with frequent use. A ballerina may need a new pair of pointe shoes after each performance of a full-length ballet. In fact, Evelyn Cisneros, former Prima Ballerina at San Francisco Ballet, says that at least three pairs are required to get through *Swan Lake*. It is possible that a professional dancer will need a new pair each week.

How much do they cost?

Since pointe shoes are painstakingly hand made and often imported, they can cost upwards of \$90 per pair.

When does a dancer begin dancing *en pointe*?

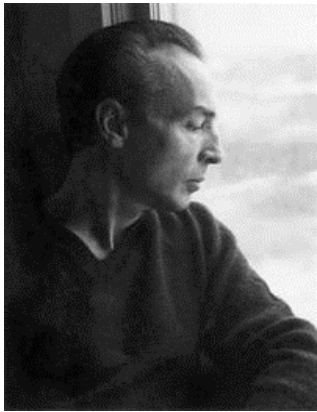
It is important that a ballet student does not begin dancing *en pointe* too early, before the bones in her ankles have finished growing. Therefore, the age at which dancers begin pointework varies. However, it is usually around 11 years old.

When did ballerinas begin dancing *en pointe*?

Marie Taglioni is attributed with performing a full-length ballet *en pointe* for the first time, when her father created the role of *La Sylphide* for her in 1832. However, her shoe was most likely just a satin slipper with a leather sole, darned at the ends. Without a firm box for support, dancers from this period must have relied heavily on their strength, and suffered quite a bit. In some cases, wires were rigged onstage to carry ballerinas in a manner that resembled flight. The light, ethereal appearance of the ballerina *en pointe* effectively launched the Romantic Era of ballet.

Who's Who in Modern and Contemporary Dance

Isadora Duncan. (1877-1927). A pioneer of modern dance, Duncan eschewed the rigidity of Classical dance and incorporated Ancient Greek movement into her choreography.



Martha Graham. (1894-1991). Dubbed “Dancer of the Century” by TIME Magazine in 1991, Graham used direct, sometimes sharp, movements in using the body as an expressive instrument. (See page 29-30)

George Balanchine. (1904-1983). Founder of New York City Ballet and the School of American Ballet, Balanchine choreographed innumerable works, including his lasting version of *The Nutcracker*.

Agnes de Mille. (1905-1993). Most famous for her ballet *Rodeo* and her work in the musical *Oklahoma!*, de Mille brought serious dance to Broadway, and was a lifelong friend of Martha Graham.

Antony Tudor. (1909-1987). English dancer and choreographer Tudor worked for the fledgling American Ballet Theatre, and was named Choreographer Emeritus for the company in 1980.

Jerome Robbins. (1918-1998). Although most known for his work in musical theatre, namely *West Side Story*, Robbins also choreographed works for American Ballet Theatre and New York City Ballet.

Merce Cunningham. (1919-). Formerly a soloist for Martha Graham, Cunningham founded a company, focusing on the athletics of dance, and developing a zen-inspired form of improvisation called “Chance Operations.”

Paul Taylor. (1930-). Taylor performed under Merce Cunningham, Martha Graham, and George Balanchine before starting his own company and turning out students like Twyla Tharp. He is known for incorporating everyday movements, rather than dance moves, into his choreography.

Alvin Ailey. (1931-1989). Touring his dance company of primarily African-American dancers, Ailey arrived at his masterpiece, *Revelations*, based on his experience as a black man in the South.

Twyla Tharp. (1941-). An Emmy and Tony Award winning dancer and choreographer, Tharp studied under Paul Taylor. Her company merged for some time with American Ballet Theatre. Tharp has choreographed for Broadway (*Movin' Out*), television, and film. (See page 10)

Lar Lubovitch. (1943-). A former student of Antony Tudor and Martha Graham, Lubovitch has worked and toured worldwide with his company, has choreographed on Broadway, and has even branched out into ice dancing.



Mark Morris. (1956-). An eclectic dancer and choreographer, Morris has made more than 120 pieces for his company, and has set pieces on nearly every major company. He established the White Oak Project with Baryshnikov, and recently collaborated on a film with cellist Yo-Yo Ma.

Christopher Wheeldon. (1973-). Former dancer and Resident Choreographer with New York City Ballet, Wheeldon recently founded his own company, Morphoses, and is among the most sought-after choreographers in the industry.

Unlikely Dancers

Did you know that when ballet first originated, it was only for men? Read on to find out how these important people danced their way toward greatness!



King Louis XIV of France, called the “Sun King,” created the basis for what we know as ballet not only as a court entertainment, but for his military to study for its discipline and focus on balance, body awareness, etc. Take a look back at the positions of the feet. Do you see any resemblance to the positions that fencers take when sword fighting? It wasn’t until ten years after King Louis’ death that it became popular for women to dance ballet, when Marie Camargo danced on her toes in a dress that barely showed her ankles!



A former USC All-America, **Lynn Swann** was the Steelers’ No. 1 draft pick in the 1974 NFL Draft. As a rookie, Swann led the NFL in punt returns, breaking a club record and becoming fourth best in NFL history. He won MVP honors in the Steelers’ Super Bowl X victory over the Dallas Cowboys. Named All-Pro three times, Swann was also voted to the Pro Bowl after each of those seasons. One of the most exciting players of his time, Swann was named to the NFL’s All-Decade Team of the 1970s, and to the Super Bowl Silver Anniversary Team. What helped him with his body control, balance, rhythm, and timing? Several years of dance lessons that included ballet, tap and jazz!



Herschel Walker began his sports career at the University of Georgia. Walker won the Heisman in 1982, which is the highest honor given to college football players. Later he signed with the New Jersey Generals in 1983 and became league MVP with 2,411 rushing yards, a professional record. In 1987, he became the first player in NFL history to gain more than 700 yards both rushing and receiving. Playing with the Philadelphia Eagles in 1992, Walker again made NFL history by becoming the first player to record 90-yard gains by rushing, receiving and returning a kick in the same season. In 1995, Walker moved on to the New York Giants and became the sixth player in league history to amass more than 15,000 all-purpose career yards. He signed with the Dallas Cowboys in 1996 and played with them until retiring in 1998 at the age of 36. In addition to these accomplishments, Walker danced with the Fort Worth Ballet!

Other dancers you may have heard of...



Friedrich Nietzsche
German philosopher



John Hickenlooper
Denver Mayor



Condoleezza Rice
United States
Secretary of State

Suggested Activities

Here are some ideas for ways to incorporate your field trip to Triple Crown or the Repertory Series into your curriculum...



LISTEN AND LEARN Listen to music composed by Schumann, Chopin, Bruch, and/or Glass. Close your eyes, if you need to. Now, answer the following questions: If this piece of music were a shape, what shape would it be? A color? An animal? A season? A place? Why? Is it fast, slow, or varied? What is the mood of the piece, or what emotions do you feel when you listen to it? Think of three more adjectives that you believe describe the music. Compare your answers with other students'. Are any of your answers the same? Why do you think you came up with similar or different answers?



MOVE TO THE MUSIC Now, divide into groups and create movements that go with your team's answers from the listening activity. Try to incorporate some of everyone's answers. How do the animals move? How would you move in Winter that's different from how you move in Summer? How would Blue move, as opposed to Orange? Some movements should be high, others should be low. Some should be fast, others could be slow. Be mindful of using all of your body, not just your feet. Link your movements together into a dance, and perform it for the class.



CONTEMPORARY COMPARISON Visit the Museum of Contemporary Art Denver at 15th and Delgany. Take a tour with a docent to learn more about the art pieces and their creators. What makes these paintings, photographs and installations contemporary? How do they differ from other works of art you have seen? How does an artist or choreographer create something new? How can you get a message across without words? What are the artists and choreographers saying to you? What current events could you represent in art or dance? How would you do it?



POETRY IN MOTION After seeing Triple Crown or the Repertory Series, write a poem inspired by the performance. Now, reverse it! Get into groups, find a poem that you really like, and create a dance to go along with it! Identify powerful words and themes within the poem, and associate movements with them. Link the movements together to create a dance to perform for your peers. If you were to make an entire production out of your dance, what kind of sets and costumes would be fitting? Draw or make a collage of pictures representing how you would set the scene.



THE WRITE STUFF Participate in Colorado Ballet's Triple Crown/Repertory Series Essay Contest by following the instructions on pages 22-23. Or, write a letter to the choreographer of your favorite piece in the show. What did you like about their work? Why? What did the piece mean to you? How did it make you feel? If you would like to share your letter with the choreographer, send it (unsealed) to Colorado Ballet's Education & Outreach Department at 1278 Lincoln St., Denver, CO 80203.



Triple Crown/Repertory Series Essay Contest Entry Cover Page

Please attach this completed form to each entry.

Student Name: _____

Grade Level/Age: _____

Address: _____

City, State, Zip Code: _____

Home Phone Number: _____

E-mail: _____

Sponsoring Teacher: _____

School: _____

School Address: _____

City, State, Zip Code: _____

School Phone Number: _____

School Fax: _____

I certify that this student is submitting original work.

Teacher's Signature and Date

Deadline: Friday, March 20, 2009

Mail to:

**Colorado Ballet
c/o Anne O'Connor
1278 Lincoln St.
Denver, CO 80203**

Triple Crown/ Repertory Series Essay Contest

Read the three inspiring essays following this page, and follow the directions for composing an essay addressing **one** of the following questions:

1. What is the difference between watching dance live and watching TV shows like *So You Think You Can Dance*?
2. Many contemporary choreographers choose not to tell audiences what inspired their work, preferring to hear what people “get” out of it. Choose one dance you saw and write what you thought it was about, what it meant to you, or what you think the choreographer wanted to say.
3. Did you see what you expected to see at the show? What, if anything, surprised you about the performances?
4. Pretend you are a dancer, a choreographer, or the director of a dance company. Write a persuasive essay explaining why people should come see a dance performance.

Contest Rules

Eligibility: All public, private, and homeschool students who attend the *Triple Crown* or *Repertory Series* Student Matinees on Friday, September 12 at 11AM or Friday, March 6 at 11AM are eligible to enter. One entry per student, please.

Guidelines: Participants should do their best to use correct spelling and grammar. Word processed and handwritten submissions will be accepted; handwritten entries must be neat and legible. Entries without a completed cover sheet will not be considered. The student’s name and school should appear only on the cover sheet, not on his/her essay. All entries are property of Colorado Ballet’s Education and Outreach Department.

Length Requirements:

1st-5th grade: 100-150 words
6th-8th grade: 250-300 words
9th-12th grade: 400-500 words

Deadline and Submission: Entries, with completed cover sheets, must be received by noon (12PM) on **Friday, March 20**. Mail to:

Colorado Ballet
Attn: Anne O’Connor
1278 Lincoln St.
Denver, CO 80203

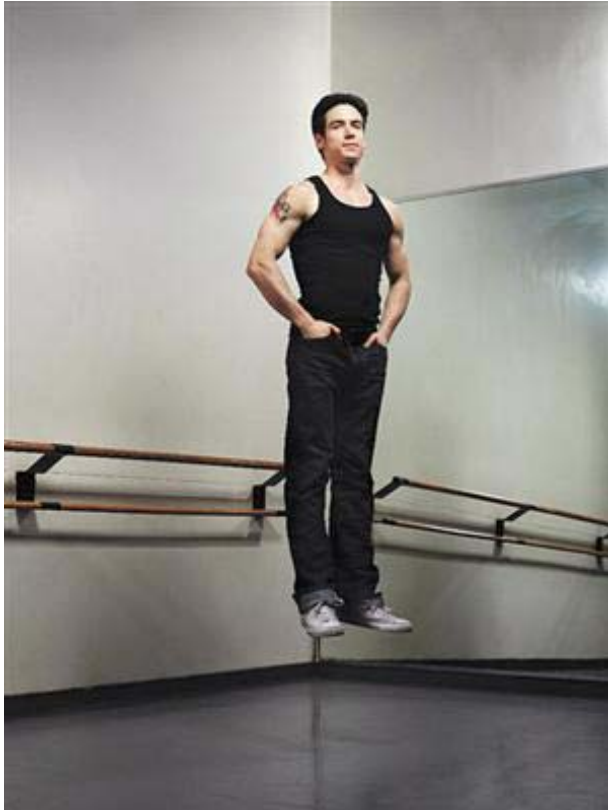
Winners and Prizes: Winners will be announced via email and on our website on Friday, April 3.

The winning authors will each receive a certificate of achievement, a gift card from Barnes and Noble, and various other prizes. Each winning essay will be posted on our website at www.coloradoballet.org.

Don't Judge Me by My Tights

Being a male dancer means battling many stereotypes. But the rewards of my job are limitless.

Newsweek



March 17, 2008

By Sascha Radetsky

Photo by Nathan Perkel for Newsweek

My business attire is a pair of tights. All right, there it is. I wear makeup onstage, and some of my colleagues are gay. Can we move on now? Can we leave behind the tired male-ballet-dancer stigma—that ballet is not a masculine pursuit—in order to move toward an appreciation of the athleticism and artistry involved in this line of work?

On an average day at the job, I handle lithe, lovely women, engage in duels and delight in the experience of an exotic locale. I move like a gymnast or martial artist and embody the vilest of pimps or the most chivalrous and passionate of lovers. I constantly expand the borders of my physical capabilities, and I hone my mind to a quick-learning, focused edge. Come 8 p.m., I'll fuse dynamic movement and storytelling with the grandeur of a full live orchestra.

Yes, I'm proud of my profession. Yet I find myself slightly guarded when I tell people what I do. Like some sort of incurable blight, the male-dancer stereotype has

taken root and metastasized in our cultural consciousness. Pioneers like Baryshnikov or Nureyev might have opened some minds, but their days have long passed, and despite the noble efforts of a handful of current ballet leaders to expose fresh audiences to our art form, a whole new generation looks at male dancing with skewed vision. Some of my peers are foreigners; in many other countries male dancers are held in higher esteem. I studied in Russia for a year and always marveled at the way Russians celebrated their artists, whether their medium was dance, music or the written word. But I'm American, and I want to live in my own country, as a dancer, with some respect.

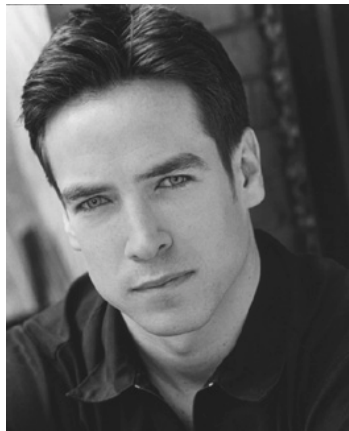
The most irritating aspect of the male-dancer stereotype is the underlying insinuation that we in some way lack strength of character or a courageous spirit. Male and female, all dancers undergo strenuous training from a very young age, and constantly wrestle with injuries and fatigue. But male dancers must possess a special type of will and fortitude if they are to become professionals, for, like fish swimming upstream, we have to fight through the current of thinly veiled contempt that much of society harbors for our chosen path. In our culture, girls are encouraged to take ballet; boys receive no such endorsement, except of course from ballet teachers or exceptionally supportive parents. The boy who perseveres in dance must have a genuine hunger for it, must be uniquely motivated and dedicated, and must develop a truly thick skin.

I started taking ballet when I was 5. My open-minded parents thought it was a good way to channel my rambunctious behavior. A few years later I was hooked. I loved the physicality and, of course, the girls, but I also learned that not everyone recognized the value of dance the way I did. I don't remember the first fight I got into for being a kid who took ballet, but I remember fighting a lot before I

realized that maybe I should keep my extracurricular activities to myself. But ballet was rewarding enough to be worth a fat lip or a black eye, and I emerged from my years of dance training more focused than ever. My background is not unusual among my American colleagues—they share similar stories of discouragement, harassment and even violence. But these experiences served to harden resolve and develop courage, and I know I can always count on several of my dancer buddies for steadfast support—they got my back! Ironically, the stereotype of the sissy male dancer has given rise to a male dancer who is anything but.

It's frustrating that I feel obliged to extol the virtues and describe the rigors of my profession. I'd just like to make it known that the path of the male dancer isn't necessarily easy—as with any truly worthwhile endeavor—but the rewards can be limitless. I feel lucky to have discovered a vocation that has allowed me to glimpse the great depth of human potential, both physical and mental, and has given me the opportunity to bring joy to so many people in so many places. I feel there is honor in the arts, in the world of dance, in the realm of male ballet dancing.

Exposure to ballet is all that is needed to open minds, for the combination of athletic movement, ardent drama and beautiful music can instill a profound appreciation in an audience. But for you out there who still feel compelled to malign male dancers with half-truths and petty stereotypes, well, maybe we need to step outside. I'll leave my tights on.



Sacha Radetsky, ABT Soloist

Born in Santa Cruz, California, Radetsky began his ballet studies in the San Francisco Bay Area with Damara Bennett and Ayako Takahashi. At the age of 15, he was invited to study in Moscow at the Bolshoi Academy under world-renowned men's teacher Pytor Pestov. After a year in Russia, he studied on scholarship at the Kirov Academy in Washington, D. C. under Rudolph Kharatian and Andrei Garbouz. He toured with the Kirov Ballet throughout the United States and internationally. He also studied on scholarship at the summer programs of the School of American Ballet, American Ballet Theatre's School of Classical Ballet with Mikhail

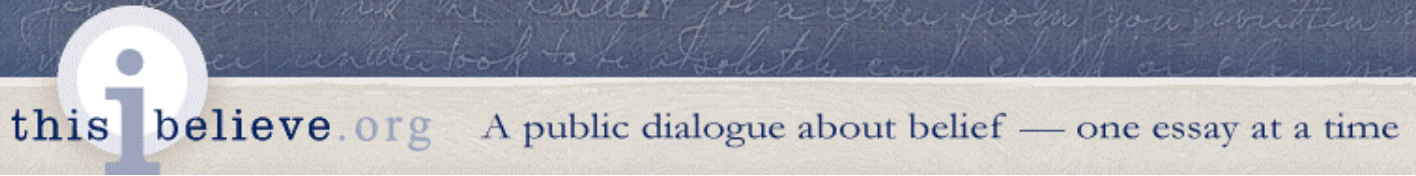
Baryshnikov, the San Francisco Ballet School and the Bolshoi Ballet Academy in Vail, Colorado.

Radetsky joined American Ballet Theatre as an apprentice in 1995, became a member of the corps de ballet in 1996 and a soloist in 2003. His repertoire includes Lankendem and Birbanto in *Le Corsaire*, Benno and von Rothbart in *Swan Lake*, Act III, Espada and the lead gypsy in *Don Quixote*, the Head Fakir in *La Bayadère*, Bluebird in *The Sleeping Beauty*, Hilarion and the peasant pas de deux in *Giselle*, Orion in *Sylvia*, Cavalier and the Nutcracker-Prince in *The Nutcracker*, Petrouchka in *Petrouchka*, Bernard in *Raymonda*, Tybalt and Benvolio in *Romeo and Juliet*, the Head Fakir in *La Bayadère*, Hortensio in *The Taming of the Shrew*, the second sailor in *Fancy Free*, the Champion Roper in *Rodeo*, the Warrior Chieftain in *Polovtsian Dances from Prince Igor*, the third movement in *Bruch Violin Concerto No. 1*, the fourth movement in *Symphony in C*, the pas de deux in *Jabula*, the "Guitar" pas de deux from *Within You Without You: A Tribute to George Harrison*, and many others. He has danced the works of acclaimed choreographers such as Balanchine, Morris, Taylor, Lubovitch, MacMillan, Tharp, Tudor, Cranko, de Mille, Elo, Robbins, Reinking, Wheeldon and Kylian. He is an original member of the troupe "Stiefel and Stars" and has been a frequent guest performer and teacher with ballet companies across the United States and abroad.

In 2000, Radetsky starred as Charlie in the movie *Center Stage* as well as in pop singer Mandy Moore's music video "I Wanna Be With You" from the *Center Stage* soundtrack. He has appeared in numerous television and print commercials as well as starring roles in the PBS movie *Home at Last* and in the NBC television series *Midnight Caller*.

From www.abt.org

To Thine Own Self Be True



Contributed by Judith Jamison

As heard on NPR's All Things Considered, April 2, 2007

Listen at www.thisibelieve.org

I believe that there is sanctity in the fact that we are only on this earth for a short period of time. And I believe that with that time we better be doing something good. That was the last thing my father said before he died: "Be good." That was it.

In my life and work, I've found that honesty comes with goodness. My mother used to say, and she was quoting Shakespeare, "This above all, to thine own self be true." In the rehearsal studio, I strive to be as true to myself as I possibly can. For me, the studio is hallowed ground, where the realities of self and spirit are revealed. There is a sense that I am breathing rarified air, special and pure, like on Mount Everest. And in the studio, on this higher ground, we are unified in purpose. Everyone in the room is vulnerable.

I've been a dancer. I've been a choreographer. I know what it's like on both sides. The dancer surrenders to the choreographer, and the choreographer to the dancer. We shed layers of needless emotions. The camouflage disappears to reveal the innocence and honesty of the child within us all. And, in each others' arms, when the dancer

and choreographer surrender together, anything is possible.

A dancer can have all the right physical moves, but that doesn't mean they'll knock your socks off. They have to find their truth in what they want to say and show us who they are as a person. Once I had a dancer who was a beautiful dancer with a gorgeous body. But I couldn't get him to express himself. He had to go further. He had to tell me his journey, his emotional center, but he wouldn't. One time we were in rehearsal. He had a five-minute solo. He did it once. He was breathing hard. I said, "Do it again." The second time he was so exhausted he had no choice: He had to go deeper. He was honest. He arrived. It was exquisite.

As dancers, we need to bring our life experiences to the stage. We don't just want to thrill an audience with how many turns we can do or how high we can jump or raise our legs. Plenty of people can do that with practice. We need to share our truth. When a performance stands out, it's not just the arms and legs that stay in your mind. What you remember is the feeling you get from the performance, and that feeling comes from the dancer's expression of self.

A good performance on stage should take the audience on a journey where they learn something about themselves. It's about all of us. It's about reaching for perfection and, most of all, it's about honesty.

I believe that to "be good," as my father instructed, we must be true to ourselves.



Judith Jamison, Alvin Ailey Artistic Director

Judith Jamison was appointed Artistic Director of Alvin Ailey American Dance Theater in December 1989 at the request of her mentor, Alvin Ailey, who personally chose her to succeed him before his untimely death. A native of Philadelphia, she studied with Marion Cuyjet, was discovered by Agnes de Mille and made her New York debut with American Ballet Theatre in 1964. She became a member of the Alvin Ailey American Dance Theater in 1965 and danced with the company for 15 years to great acclaim. Recognizing her extraordinary talent, Mr. Ailey created some of his most enduring roles for her, most notably the tour de force solo, Cry.

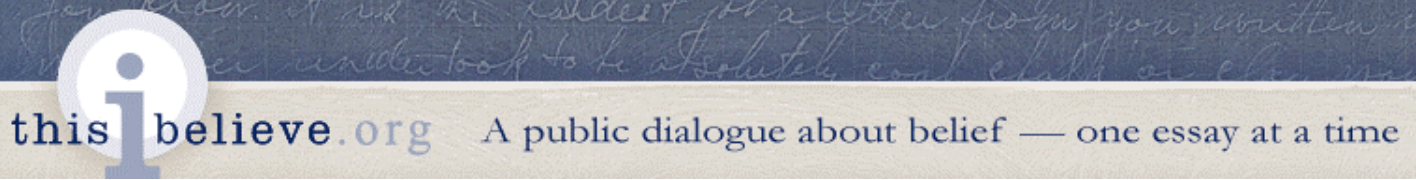
As a highly regarded choreographer, Ms. Jamison has created works for many companies. Her most recent ballet, *Reminiscent*, was inspired by great female jazz artists and Edward Hopper's famous painting *Nighthawks*. *Love Stories*, with additional choreography by Robert Battle and Rennie Harris, was created in 2004. In 2002, *HERE . . . NOW.* was commissioned for the Cultural Olympiad in Salt Lake City. She choreographed *Double Exposure* for the Lincoln Center Festival in July 2000. *Divining* (1984), *Rift* (1991), *Riverside* (1995), *Sweet Release* (1996), *Echo: Far From Home* (1998) and *Hymn* (1993), her stirring tribute to Mr. Ailey, are other major works she has choreographed for the Company.

Ms. Jamison is an author whose autobiography, *Dancing Spirit*, was edited by Jacqueline Kennedy Onassis and published by Doubleday in 1993. She is the recipient of many awards and honorary degrees, including a prime time Emmy Award and an American Choreography Award for Outstanding Choreography in the PBS "Great Performances: Dance In America" special, *A Hymn for Alvin Ailey*, and an honorary doctorate from Howard University. In December 1999, Ms. Jamison was presented with the Kennedy Center Honor, recognizing her lifetime contributions to American culture through the performing arts. In 2001, she received the Algur H. Meadows Award from Southern Methodist University and was presented with a National Medal of Arts, the most prestigious award presented to artists in the United States. In 2003, she received the "Making a Difference" Award by the NAACP ACT-SO. In 2004, Ms. Jamison received the Paul Robeson award from the Actors' Equity Association in recognition of her outstanding contribution to the performing arts and commitment to the right of all people to live in dignity and peace.

Today, Judith Jamison presides over a renewed Ailey organization, artistically and fiscally invigorated. Her presence has been a catalyst, propelling the organization in new directions – the development of the Women's Choreography Initiative; performances at the 1996 Atlanta Olympic Games and the 2002 Cultural Olympiad in Salt Lake City where she carried the Olympic torch during the replay prior to the opening ceremonies; and two unprecedented engagements in South Africa. Most recently, she led the Company to historic performances at the 2005 White Nights Festival in St. Petersburg, Russia and the 2006 *Les étés de la danse de Paris* festival in Paris, France. Ms. Jamison has continued Mr. Ailey's practice of showcasing the talents of emerging choreographers from within the ranks of the Company. As Artistic Director of The Ailey School, official school of the Alvin Ailey American Dance Theater, she has helped to implement a multicultural curriculum including the dances of West Africa and South India. She is an advocate for education in the arts and was a guiding force in establishing the B.F.A. program with The Ailey School and Fordham University, which offers a unique combination of world-class dance training and a superior liberal arts education. Following the tradition of Alvin Ailey, Ms. Jamison is dedicated to asserting the prominence of the arts in our culture, spearheading initiatives to bring dance into the community and programs that introduce children to the arts. She remains committed to promoting the significance of the Ailey legacy--dance as a medium for honoring the past, celebrating the present and fearlessly reaching into the future.

From www.alvinailey.org

An Athlete of God



*Contributed by Martha Graham
As featured on the 1950's radio program This I Believe
Listed at www.thisibelieve.org*

I believe that we learn by practice. Whether it means to learn to dance by practicing dancing, or to learn to live by practicing living, the principles are the same. In each, it is the performance of a dedicated, precise set of acts, physical or intellectual, from which come shape of achievement, the sense of one's being, the satisfaction of spirit. One becomes in some area an athlete of God. Practice means to perform over and over again, in the face of all obstacles, some act of vision, of faith, of desire. Practice is a means of inviting the perfection desired.

I think the reason dance has held such an ageless magic for the world is that it has been the symbol of the

performance of living. Many times, I hear the phrase, "the dance of life." It is close to me for a very simple and understandable reason. The instrument through which the dance speaks is also the instrument through which life is lived: the human body. It is the instrument by which all the primaries of experience are made manifest. It holds in its memory all matters of life and death and love.

Dancing appears glamorous, easy, delightful. But the path to the paradise of that achievement is not easier than any other. There is fatigue so great that the body cries even in its sleep. There are times of complete frustration. There are daily small deaths. Then, I need all the comfort that practice has stored in my memory and the tenacity of faith. But it must be the kind of faith that Abraham had, wherein he "staggered not at the promise of God through unbelief."

It takes about 10 years to make a mature dancer. The training is twofold. There is the study and practice of the craft in order to strengthen the muscular structure of the body. The body is shaped, disciplined, honored, and in time, trusted. The movement becomes clean, precise, eloquent, truthful. Movement never lies. It is a barometer telling the state of the soul's weather to all who can read it. This might be called the law of the dancer's life, the law which governs its outer aspects.

Then, there is the cultivation of the being. It is through this that the legends of the soul's journey are retold with all their gaiety and their tragedy and the bitterness and sweetness of living. It is at this point that the sweep of life catches up the mere personality of the performer, and while the individual—the undivided one—becomes greater, the personal becomes less personal. And there is grace. I mean the grace resulting from faith...faith in life, in love, in people, in the act of dancing. All this is necessary to any performance in life which is magnetic, powerful, rich in meaning.

In a dancer there is a reverence for such forgotten things as the miracle of the small beautiful bones and their delicate strength. In a thinker there is a reverence for the beauty of the alert and directed and lucid mind. In all of us who perform, there is an awareness of the smile, which is part of the equipment, or gift, of the acrobat. We have all walked the high wire of circumstance at times. We recognize the gravity of pull of the Earth as he does. The smile is there because he is practicing living at that instant of danger. He does not choose to fall.



Martha Graham, a Founder of Modern Dance

Martha Graham is recognized as a primal artistic force of the 20th Century alongside Picasso, Stravinsky, James Joyce, and Frank Lloyd Wright. In 1998 TIME Magazine named Martha Graham as the "Dancer of the Century," and People Magazine named her among the female "Icons of the Century." As a choreographer, she was as prolific as she was complex. She created 181 ballets and a dance technique that has been compared to ballet in its scope and magnitude. Many of the great modern and ballet choreographers have studied the

Martha Graham Technique or have been members of her company.

In 1926, Martha Graham founded her dance company and school, living and working out of a tiny Carnegie Hall studio in midtown Manhattan. In developing her technique, Martha Graham experimented endlessly with basic human movement, beginning with the most elemental movements of contraction and release. Using these principles as the foundation for her technique, she built a vocabulary of movement that would "increase the emotional activity of the dancer's body." Martha Graham's dancing and choreography exposed the depths of human emotion through movements that were sharp, angular, jagged, and direct. The dance world was forever altered by Martha Graham's vision, which has been and continues to be a source of inspiration for generations of dance and theatre artists.

Martha Graham's ballets were inspired by a wide variety of sources, including modern painting, the American frontier, religious ceremonies of Native Americans, and Greek mythology. Many of her most important roles portray great women of history and mythology: Clytemnestra, Jocasta, Medea, Phaedra, Joan of Arc, and Emily Dickinson.

As an artist, Martha Graham conceived each new work in its entirety — dance, costumes, and music. During her 70 years of creating dances, Martha Graham collaborated with such artists as sculptor Isamu Noguchi; actor and director John Houseman; fashion designers Halston, Donna Karan and Calvin Klein; and renowned composers including Aaron Copland, Louis Horst (her mentor), Samuel Barber, William Schuman, Carlos Surinach, Norman Dello Joio, and Gian Carlo Menotti. Her company was the training ground for many future modern choreographers, including Merce Cunningham, Paul Taylor, and Twyla Tharp. She created roles for classical ballet stars such as Margot Fonteyn, Rudolf Nureyev, and Mikhail Baryshnikov, welcoming them as guests into her company. In charge of movement and dance at The Neighborhood Playhouse, she taught actors including Bette Davis, Kirk Douglas, Madonna, Liza Minnelli, Gregory Peck, Tony Randall, Anne Jackson, and Joanne Woodward how to use the body as an expressive instrument.

Her uniquely American vision and creative genius earned her numerous honors and awards such as the Laurel Leaf of the American Composers Alliance in 1959 for her service to music. Her colleagues in theater, the members of the International Alliance of Theatrical Stage Employees Local One, voted her the recipient of the 1986 Local One Centennial Award for Dance, not to be awarded for another 100 years. In 1976, President Gerald R. Ford bestowed upon Martha Graham the United States' highest civilian honor, the Medal of Freedom, and declared her a "national treasure," making her the first dancer and choreographer to receive this honor. Another Presidential honor was awarded Martha Graham in 1985 when President Ronald Reagan designated her among the first recipients of the United States National Medal of Arts.

From www.marthagraham.org

How to be a Good Theatre Audience

Unlike actors on your television, performers on the stage are aware of their audience and want very much to communicate their art to you, and feel your appreciation in return. By the time you arrive at a theatre for a scheduled performance, many people (choreographers, composers, dancers, technicians, costume and lighting designers, etc.) have worked very hard to bring you their best efforts. In order to show respect for those efforts, every audience member must give the performance their full attention and avoid any behavior that interferes with anyone else doing the same. We have rules that help us accomplish this goal, and you should do your best to understand and follow them:

1. Always arrive at the theatre with plenty of time to find your seats and settle down into them. Late arrivals mean disruption for everyone else, including the performers.
2. No shoving or running in the lobby.
3. No cameras or video recorders. Flashes are dangerous for dancers and unapproved photos and videos violate copyright laws.
4. No hooting, whistling or yelling during the performance. The performance has begun when anyone on stage starts talking or dancing, or when the orchestra starts playing. You are welcome to show your appreciation for the performance with applause at the end of the ballet or sometimes at the end of a section or solo. You are also welcome to laugh if someone on stage is being intentionally funny.
5. No talking or whispering during the performance. You will have plenty of time to discuss your impressions at intermission or after the show.
6. No gum, candy or food in the theatre (it makes noise and sticky messes, and our new home is so beautiful!).
7. Use the bathroom before the show begins or at intermission, not during the performance.
8. The screens on the seatbacks that help you follow the ballet are expensive technology. Once you have pressed the button to see the text, please do not touch or scratch the screens.
9. Enjoy!

Dancers: Luis Valdez and Sharon Whener
Photo by Allen Birnbach



The Education & Outreach Department

Colorado Ballet's Department of Education & Outreach endeavors to make dance accessible by providing quality educational enrichment opportunities to students and communities of all ages and backgrounds.

Anne O'Connor, Director

303.339.1632

education@coloradoballet.org

Becca Jacobson, Programs Manager

303.339.1619

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Adult Education

Courses through the University of Denver's University College Enrichment Program, The Fine Pointes, an educational complement to the program, tours, pre-show talks, etc.

5X5

Creative movement classes for Head Start preschools through the Mayor's Office for Education & Children's 5 By 5 Project, designed to expose children to five culture experiences by the age of five. Quarterly classes at CB studios, Summer Prince/Princess camp.

Dance for Denver

Ticket donations to schools and non-profit organizations benefitting underserved students, families, seniors and people with special needs.

Dance Renaissance

After-school program for Pre-K, K-2, and 3-5 students currently serving 17 schools. 20 classes, 2 recitals, two professional dancers/dance teachers, dancewear and shoes, and a family pack of tickets to a CB performance are provided to students free of charge.

Educator Appreciation

"After School Special" Buy One, Get One Free deal exclusively for educators and school administrators. Call the Box Office and give the name of your school for details.

Figaro

Text in English and Spanish offered on the Figaro seatback titling system allows patrons to follow along with the action on stage.

Sensory Tours

Backstage "tactile" tours for the blind and visually impaired for all story ballets.

Student Matinees

Discounted final dress rehearsals for student groups.

Study Guides

Study materials compatible with Colorado's Model Content Standards for Education are provided online. Essay Contest for students in each.

Workshops

From the Page to the Stage, Poetry In Motion (Literature), Forces of Motion (Physics), Degas and the Dance (Visual Arts), Creative Movement, Costume Try On, and more!

Thank You! ¡Muchisimas Gracias!



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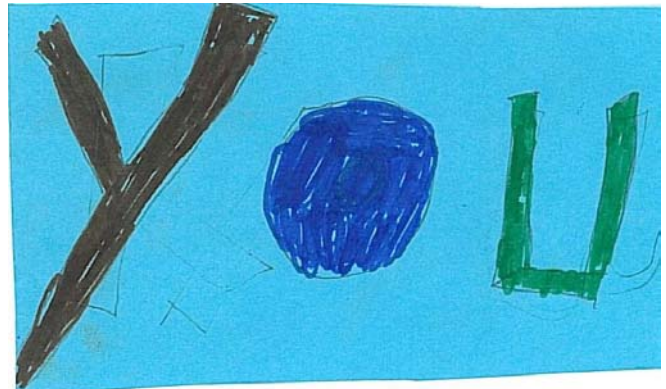
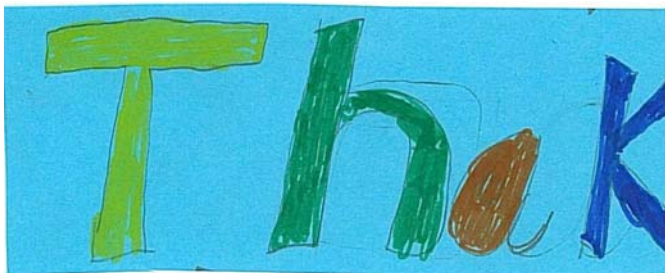
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Special thanks to these supporting organizations, as well as to Colorado Ballet's artistic and administrative staffs, the Board of Trustees, Merry Logan and the Education Committee.

Without you, these programs would not be possible.



Evaluation

Please mail to Colorado Ballet, Department of Education & Outreach: 1278 Lincoln St. Denver, CO 80203, or fax to 303.861.7174. Thank you for your feedback!

Name _____ School _____

How did you hear about our educational programming?

Were you pleased with the learning experience provided for your students? Why or why not?

Were the supplementary materials useful to you? Why or why not?

Were you able to incorporate the field trip into your curriculum? How?

Are you confident that you will be able to incorporate movement activities in other lessons? If so, how will you do so? If not, how could we offer further support?

Are there other areas of study that you wish we offered workshops in, or other program options you wish we offered? If so, which ones?

Will you take advantage of our educational programming again?

Additional Comments: