inside out and evolved. Mr. Welch wants
the audience to feel familiar with what they
are seeing, but it is not important for them
to know exactly why.

Mr. Welch says that “so much of ballet is
about hiding the difficulties and seeking to
attain seamless movement. Here I want to
show the seams.” The costuming
underscores this too. Recognizable forms
are literally turned inside out, and show the
inner construction marks and
understructure of the garments. The
women wear recognizable, but stylized
tutus, the geometric shape of which forms
an integral part of the movement and
choreographic structure.

The ballet opens with one woman in this
classical ballet costume, a tutu,
surrounded by four men. This could be the
set up for the Rose Adagio from Sleeping
Beauty, but see how quickly this allusion is
shattered and the choreography takes off
in new directions. The second movement
is a pas de deux, another essential
element of most classical ballets, but there
are many things going on here. It is more
than just a dance for two, there is struggle
and complexity. In the final movement
there are allusions to a corps de ballet of
swans, but the dynamics and thrust of the
work show us so much more. Mr. Welch
has given the group of women steps that
would normally be given to principal
dancers - he feels an obligation to keep
moving the classical art forwards and to
challenge the dancers in a way that allows
them to grow. But it is not only about
athleticism, at the same time Mr. Welch
also looks for sensuality in his
choreography.

Mr. Welch says that there is no correct
response that an audience member should
have to his work, but he hopes that they
will be left with a feeling. Son of Chamber
Symphony is a dance work that can be
enjoyed on many levels.

The dance can be enjoyed as a visual
enhancement of the score (being married
so well to the music), or for the pure
physical achievements of the dancers, or,
for those with a greater familiarity with the
classical repertoire, it can be fun to spot
the short quotes or allusions to familiar
works within the piece.

Nine Sinatra Songs

In 1973, Robert Joffrey and his company
collaborated with Twyla Tharp for the first
time, and made history by creating her first
“crossover ballet,” Deuce Coupe, set to the
music of The Beach Boys. We celebrate
this special relationship with the Joffrey
premiere of Tharp’s Nine Sinatra Songs.
Each dance in Nine Sinatra Songs is
based on a couple, the traditional unit of
ballroom dancing, but each one of the
songs Tharp has chosen gives the dancers
their own musical and dance/theater
character. The opening duet (“Softly As I
Leave You”) is based on the theme of
infatuation, the next (“Strangers In The
Night”) Tharp has characterized as a
"bastardized Tango." “One For My Baby” is
not based on any particular dance form,
but shows a "close" couple, late at night.
After a re-gathering of all the "characters"
involved (“My Way”), a new dancing
couple lends tart, comic relief (“Something
Stupid”). Unhurried and unshowy glamour
bathes the next dance (“All The Way”),
while “Forget Domani”, couldn't be
showier. This duo plays it straight, fast,
front and center, in the manner of actual
ballroom competition entrants. The
capstone couple (“That's Life”) is one
engrossed in a battle of wits and
maneuvers. They play it hot, hard and
furious, each giving as good as he or she
gets. The last movement brings the group
together to a repeat of “My Way,” however,
danced to a later recording than the one
we hear earlier in the piece.
The Joffrey Ballet
Cast for
Saturday, February 16, 2:00 PM
Auditorium Theatre of Roosevelt University

Conductor: Scott Speck

INTERPLAY
Choreography by Jerome Robbins
Music by Morton Gould
Costume Design by Santo Loquasto
Lighting Design by Ronald Bates, recreated by Nicole Pearce
Staged by Jean-Pierre Frohlich

THE DANCERS
Cara Marie Gary, Amber Neumann, Mahallia Ward, Kara Zimmerman, Yoshihisa Arai, John Mark Giragosian, Graham Maverick, Aaron Rogers

First Movement: Free-Play....Full Cast
Second Movement: Horse-Play…. Yoshihisa Arai
Third Movement: By-Play…. Mahallia Ward and Graham Maverick
Fourth Movement: Team-Play….Full Cast

PAUSE

SEA SHADOW
Choreography by Gerald Arpino
Music by Maurice Ravel
Costume Design after A. Christina Giannini
Lighting Design by Jack Mehler

Christine Rocas & Rory Hohenstein

INTERMISSION
SON OF CHAMBER SYMPHONY

Choreography by Stanton Welch
Music by John Adams
Costume Design by Travis Halsey
Lighting Design and Scenic Concept by Jack Mehler

First Movement
Anastacia Holden & Rory Hohenstein
Yoshihisa Arai, Ogulcan Borova, Raul Casasola, Graham Maverick

Second Movement
April Daly & Dylan Gutierrez

Third Movement
Christine Rocos & John Mark Giragosian
Dara Holmes, Caitlin Meighan, Amber Neumann, Mahallia Ward, Joanna Wozniak, Kara Zimmerman

INTERMISSION

NINE SINATRA SONGS

Choreography by Twyla Tharp © Twyla Tharp
Songs Sung by Frank Sinatra
Original Costume Design by Oscar de la Renta
Scenic Design by Santo Loquasto
Lighting originally by Jennifer Tipton, recreated by Nicole Pearce
Staged by Crista Francesca Villella

Section I
Jeraldine Mendoza, Dylan Gutierrez

Section II
Alexis Polito, Mauro Villanueva

Section III
Joanna Wozniak, Lucas Segovia

Section IV
Jeraldine Mendoza, Dylan Gutierrez; Alexis Polito, Mauro Villanueva; Joanna Wozniak, Lucas Segovia

Section V
Elizabeth Hansen, Alberto Velazquez

Section VI
Kara Zimmerman, Matthew Adamczyk

Section VII
Amber Neumann, Derrick Agnoletti

Section VIII
Yumelia Garcia, Ogulcan Borova

Section IX
All
Ballet Notes

Interplay

Jerome Robbins is one of the great masters of American theater whose influence over ballet and Broadway has been profound and long lasting. Following the huge success of his first ballet, Fancy Free, Jerome Robbins chose the music of Morton Gould (American Concertette) for his second ballet, Interplay. Both the music and the ballet are full of humor and jazzy influences, and are distinctly American. The ballet was first performed in “Concert Varieties” at the Ziegfeld Theatre in June of 1945 and has since become a favorite of the contemporary American repertory. It still appears fresh and full of youthful energy today.

Although a dance without a storyline, the work is full of human interaction. The ballet shows the interplay between classical ballet steps and the contemporary spirit with which they are executed; between the dancers and the orchestra; and finally between the dancers themselves. The playful nature of the movements may make the work seem deceptively simple, but the choreography is packed with demanding technical feats and a sophisticated use of structure. Robbins experimented with choreographic patterns and the interactions of dancers in various formations. Like a kinetic kaleidoscope, lines, diagonals, circles, squares and more complex patterns continually evolve from each other. The choreography’s style matches Morton Gould’s score - with its jazzy orchestration and use of swingtime rhythms of the 1940s. The ballet is divided into 4 sections: First movement – Free-Play; Second movement – Horse-Play; Third movement – By-Play; Fourth movement – Team-Play. Interplay was brought into The Joffrey Ballet repertoire in 1972.

Sea Shadow

Gerald Arpino’s Sea Shadow, is a lush duet inspired by the romantic Ondine fable, a man on a beach falls in love with a beautiful sea nymph, despite the tragic consequences. Dance critics have hailed this work as “Effectively sensuous”, (New York Times) and as “one of the most beautiful duets in all ballet” (Walter Terry, the late dean of American dance critics). Gerald Arpino was Joffrey Ballet co-founder and former artistic director, who would have marked his 90th birthday this year. We perform Sea Shadow in his honor.

Son of Chamber Symphony

When it came to selecting music for his new work for The Joffrey Ballet, Stanton Welch began by looking for a variety of music to offer to Ashley Wheater. During that process there was one piece that really caught his imagination, Son of Chamber Symphony by John Adams. Mr. Welch thought that John Adams deconstruction of the music was like looking at the inner workings of a clock. He found the music inspired him to move in both expected and unexpected ways.

While listening to the music Mr. Welch already began to see the structure of his future ballet. As a choreographer, he likes to strip away the layers and to show the dancers, at the edge of their ability, riding the top of their physical wave. Just as the composer took a classical musical structure and deconstructed it, so does the choreographer take standard ballet traditions and opens them out to discover new interpretations and greater awareness. Throughout the ballet there are references (more of an inspiration than direct quotes) to many classical works, turned (continued)