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 quintessential 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
Sunday, February 17, 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, Christine Rocas, Kara Zimmerman,
John Mark Giragosian, Ricardo Santos, Lucas Segovia, Alberto Velazquez

First Movement: Free-Play....Full Cast
Second Movement: Horse-Play…. John Mark Giragosian
Third Movement: By-Play…. Christine Rocas and Alberto Velazquez
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

Jeraldine Mendoza & Dylan Gutierrez

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
Amber Neumann & Matthew Adamczyk
Derrick Agnoletti, Ogulcan Borova, John Mark Giragosian, Aaron Rogers

Second Movement
Victoria Jaiani & Fabrice Calmels

Third Movement
Jeraldine Mendoza & Ricardo Santos
Elizabeth Hansen, Anastacia Holden, Alexis Polito, Christine Rocas, Mahallia Ward, Joanna Wozniak

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
April Daly, Fabrice Calmels

Section II
Alexis Polito, Matthew Adamczyk

Section III
Christine Rocas, Temur Suluashvili

Section IV
Christine Rocas, Temur Suluashvili; April Daly, Fabrice Calmels; Alexis Polito, Matthew Adamczyk

Section V
Mahallia Ward, Graham Maverick

Section VI
Joanna Wozniak, Rory Hohenstein

Section VII
Anastacia Holden, John Mark Giragosian

Section VIII
Victoria Jaiani, Lucas Segovia

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)*