



PRESENTS **STARS OF AMERICAN BALLET**
Ted Shawn Theatre
August 22–26, 2018

ARTISTIC DIRECTOR Daniel Ulbricht
TECHNICAL DIRECTOR Beau Edwardson
MUSICIANS Ann Kim
Susan Walters
DANCERS Sara Adams Teresa Reichlen
Devin Alberda Andrew Scordato
Daniel Applebaum Kristen Segin
Gonzalo Garcia Daniel Ulbricht
Anthony Huxley Sebastian Villarini-Velez
Lars Nelson Peter Walker
Unity Phelan Indiana Woodward

PROGRAM

Andantino (1981)

CHOREOGRAPHY Jerome Robbins
MUSIC Peter Ilyich Tchaikovsky
ORIGINAL LIGHTING DESIGN Ronald Bates
DANCERS Gonzalo Garcia
Indiana Woodward

Concertino (1982)

CHOREOGRAPHY Jerome Robbins
MUSIC Igor Stravinsky
ORIGINAL LIGHTING DESIGN Ronald Bates
COSTUME DESIGN Lawrence Miller
DANCERS Daniel Applebaum
Teresa Reichlen
Andrew Scordato

A Suite of Dances (1994)

CHOREOGRAPHY Jerome Robbins
MUSIC Johann Sebastian Bach
ORIGINAL LIGHTING DESIGN Jennifer Tipton
COSTUME DESIGN Santo Loquasto
MUSICIAN Ann Kim
DANCER Daniel Ulbricht

– INTERMISSION –

Chopin Dances

From *Dances at a Gathering* (1969) & *Other Dances* (1976)

CHOREOGRAPHY Jerome Robbins
MUSIC Frédéric Chopin
ORIGINAL LIGHTING DESIGN Jennifer Tipton
COSTUME DESIGN Santo Loquasto
MUSICIAN Susan Walters
DANCERS Anthony Huxley
Daniel Ulbricht

Interplay (1945)

CHOREOGRAPHY	Jerome Robbins	
MUSIC	Morton Gould	
ORIGINAL LIGHTING DESIGN	Jennifer Tipton	
COSTUME DESIGN	Santo Loquasto	
ORIGINAL COSTUME DESIGN	Irene Sharaff	
DANCERS	Sara Adams	Kristen Segin
	Devin Alberda	Sebastian Villarini-Velez
	Lars Nelson	Peter Walker
	Unity Phelan	Indiana Woodward
I.	<i>Free Play</i> Full Cast led by Devin Alberda	
II.	<i>Horseplay</i> Sebastian Villarini-Velez	
III.	<i>Byplay</i> Unity Phelan & Peter Walker	
IV.	<i>Team Play</i> Full Cast	

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COMPANY

ABOUT STARS OF AMERICAN BALLET

Stars of American Ballet travels to cities that rarely host ballet performances and offers top-notch choreography with principal and soloist-level dancers from major American companies. Stars was founded and directed by New York City Ballet principal dancer Daniel Ulbricht.

Stars also sponsors dance education programs, consisting of master classes, pre-performance lectures, and community outreach projects. Stars seeks to build a better awareness and overall experience with the art form and offers free tickets for underprivileged children. The mission of Stars of American Ballet is to one day see all parts of this country entertained, educated, lifted up, and inspired by the art of ballet and great dancing, delivered to anyone, anywhere who wishes to share this experience.

JEROME ROBBINS (Choreographer) is world-renowned for his work as a choreographer of ballets as well as his work as a director and choreographer in theater, movies, and television. His Broadway shows include *On the Town*, *Billion Dollar Baby*, *High Button Shoes*, *West Side Story*, *The King and I*, *Gypsy*, *Peter Pan*, *Miss Liberty*, *Call Me Madam*, and *Fiddler on the Roof*. His last Broadway production in 1989, *Jerome Robbins' Broadway*, won six Tony Awards including Best Musical and Best Director.

Among the more than 60 ballets Robbins created are *Fancy Free*, *Afternoon of a Faun*, *The Concert*, *Dances at a Gathering*, *In the Night*, *In G Major*, *Other Dances*, and *Glass Pieces*, which are in the repertoires of New York City Ballet and other major companies throughout the world.

In addition to two Academy Awards for the film *West Side Story*, Robbins received four Tony Awards, five Donaldson Awards, an

Emmy Award, the Screen Directors' Guild Award, and the NY Drama Critics Circle Award. Robbins was a 1981 Kennedy Center Honors Recipient and was awarded the French Chevalier dans l'Ordre National de la Legion d'Honneur.

DANIEL ULBRICHT (Artistic Director) was born in St. Petersburg, FL, and began his dance training at the age of 11. At age 16, Ulbricht was invited by the School of American Ballet (SAB), the official school of New York City Ballet, to continue his training. In December 2000, Ulbricht became an apprentice with New York City Ballet and in November 2001, he joined the Company as a member of the corps de ballet. In January 2005, Ulbricht was promoted to the rank of soloist, and to principal dancer in May 2007. Ulbricht has danced featured roles in a number of Balanchine, Robbins, Martins, and Wheeldon ballets including George Balanchine's *Prodigal Son*, *Tarantella*, *Stars*

Jacob's Pillow is committed to providing an environment that cultivates the celebration of the art of dance and its positive impact on community.

While in our theaters, please refrain from behavior that could disturb other patrons and performers during the performance.

We ask that you: silence your cell phone; do not photograph or video record performances; keep your ticket with you at all times; observe that other than water, food and beverages are not allowed in the theaters; and please let a staff member know if you need help.

Thank you for observing these House Rules so that everyone can have an enjoyable experience.

We are so glad you are here. Enjoy the show!

and *Stripes*, *A Midsummer Night's Dream*, *Mozartiana*, *Nutcracker*, *Symphony in 3*, and *The Steadfast Tin Soldier*; Jerome Robbins's *Fancy Free*, *Interplay*, and *Four Seasons*; and Peter Martins' *Jeu de Cartes*, *Hallelujah Junction*, *Eight More*, *Swan Lake*, *Sleeping Beauty*, and *Romeo + Juliet*, among many others. Ulbricht has also performed at numerous national and international festivals and galas. Presently, Ulbricht is the Artistic Advisor of Manhattan Youth Ballet and the Associate Artistic Director of New York State Summer School for the Arts in Saratoga Springs, NY. Ulbricht is also the founder, producer, and director of "Dance Against Cancer," a benefit for the American Cancer Society. Ulbricht is also the founder and director of Stars of American Ballet, a dance ensemble devoted to presenting high caliber dance performances, as well as education and outreach programs.

SARA ADAMS (Dancer) was born in Dennis, MA, and began her dance training at the age of six at the Mid-Cape Ballet Academy. Adams later studied at the Boston Ballet School, before taking a summer course in 2003 at the School of American Ballet, the official school of New York City Ballet. Adams enrolled as a full time student at SAB from 2003-2008. She became an apprentice with New York City Ballet in June 2008 and became a member of the corps de ballet in September 2009. In February 2017, Adams was promoted to soloist.

DEVIN ALBERDA (Dancer) was born in Cleveland, OH, and began his dance training at the age of seven at the School of Cleveland Ballet. Alberda began studying at the School of American Ballet (SAB), the official school of New York City Ballet, during the 2004 summer course and enrolled as a full time student that fall. In October 2005, Alberda became an apprentice with New York City Ballet, and the following October joined the Company as a member of the corps de ballet.

DANIEL APPLEBAUM (Dancer) was born in Olney, MD. At age seven, Applebaum began studying ballet with Maryland Youth Ballet. He attended summer courses at the School of American Ballet (SAB), the official school of New York City Ballet, in 2000 and 2001, becoming a full time student that fall. In October 2004, Applebaum became an apprentice with New York City Ballet and joined the corps de ballet in July 2005.

GONZALO GARCIA (Dancer) is a principal dancer with New York City Ballet. Born in

Zaragoza, Spain, Garcia began studying ballet at the age of eight at Maria Avila's School. In 1995, Garcia attended the summer session at San Francisco Ballet School. Following this session, Garcia participated in the Prix de Lausanne, becoming the youngest dancer to receive a gold medal. He then returned to the School to resume his studies and was selected by Helgi Tomasson, Artistic Director of San Francisco Ballet, to perform in a world premiere ballet created especially for the 1996 Spring Student Showcase. Garcia joined San Francisco Ballet as a member of the corps de ballet in March 1998. In 2000, he was promoted to soloist, and in 2002 to principal dancer. Garcia was invited to perform Balanchine's *Ballo della Regina* with New York City Ballet as part of the Company's Balanchine Centennial Celebration in 2004. Garcia joined New York City Ballet in October 2007 as a principal dancer.

ANTHONY HUXLEY (Dancer) was born in Walnut Creek, CA. Huxley began studying at the School of American Ballet, the official school of New York City Ballet, in the summers of 2002 and 2003, enrolling as a full time student from 2003-2006. Huxley also studied at San Francisco Ballet School and the Contra Costa Ballet School. In October 2006, he was asked to become an apprentice with New York City Ballet and joined the Company as a member of the corps de ballet in July 2007. Huxley was promoted to the rank of soloist in July 2011 and to principal dancer in June 2015.

LARS NELSON (Dancer) is a member of New York City Ballet's corps de ballet. Nelson was born in Grand Rapids, MI, and began his dance training at the age of 11 at the Grand Rapids Ballet Company. Having studied privately under SAB alumni Jefferson Baum for two years, he began studying at the School of American Ballet (SAB), the official school of New York City Ballet, during the 2006 summer course and enrolled as a full time student in the fall of 2007. In August of 2010, Nelson became an apprentice with New York City Ballet and the following August, he joined the Company as a member of the corps de ballet.

UNITY PHELAN (Dancer) was born in Princeton, NJ and began her dance training at the age of five at the Princeton Ballet School, where her teachers included Douglas Martin, Maria Youskevitch, and Mary Barton. During the summers of 2008 and 2009, Phelan attended the summer sessions at the

School of American Ballet, the official school of New York City Ballet, and enrolled as a full time student in fall of 2009. She became an apprentice with New York City Ballet in December 2012 and joined the Company as a member of the corps de ballet in November 2013. In February 2017, Phelan was promoted to soloist.

TERESA REICHLIN (Dancer) was born in Clifton, VA. She began her dance training at the age of ten at the Russell School of Ballet with Thomas and Illona Russell, Mary Rogers, and Margaret McGarry. In 1999, Reichlen studied at the summer program of the School of American Ballet (SAB), the official school of New York City Ballet. She entered SAB full time in the fall of the same year. In October 2000, Reichlen became an apprentice with New York City Ballet, and in October 2001 she joined the Company as a member of the corps de ballet. In January 2005, Reichlen was promoted to the rank of soloist and in October 2009 was promoted to principal dancer. Reichlen has been featured in a number of ballets, including Balanchine's *Agon*, *Apollo*, *Concerto Barocco*, *Episodes*, *Firebird*, *The Four Temperaments*, *Jewels*, *Kammermusik No. 2*, *A Midsummer Night's Dream*, *Raymonda Variations*, *Serenade*, *Stars and Stripes*, *Tschaikovsky Piano Concerto No. 2*, *Tschaikovsky Suite No. 3*, *Union Jack*, *Vienna Waltzes*, *Western Symphony*, *Who Cares?*, and works created by other prominent choreographers, including Jerome Robbins, Peter Martins, Christopher Wheeldon, Ulysses Dove, and William Forsythe.

ANDREW SCORDATO (Dancer) was born in Sewell, NJ, and began his dance training at the age of nine at The Rock School in Philadelphia. Scordato began studying at the School of American Ballet (SAB), the official school of New York City Ballet, during the 2002 summer course and enrolled as a full time student that fall. In October 2005, Scordato became an apprentice with New York City Ballet, and in July 2006, he joined the Company as a member of the corps de ballet.

KRISTEN SEGIN (Dancer) is a member of New York City Ballet's corps de ballet. Segin was born in Voorhees, NJ, and began her dance training at the age of four at Today's Dance Center in Medford, NJ. She went on to study at The Rock School in Philadelphia, PA. Segin participated in summer courses at the School of American Ballet, the official school of New York City Ballet, during the summers of 2004 and 2005, and at the Pacific Northwest Ballet

School during the summers of 2006 and 2007. She enrolled full time at SAB in the fall of 2005. Segin became an apprentice with New York City Ballet in August 2008, and became a member of the corps de ballet in August 2009.

SEBASTIAN VILLARINI-VELEZ (Dancer) is a member of New York City Ballet's corps de ballet. Villarini-Velez was born in San Juan, Puerto Rico. Before moving to the United States, he trained with Rodney Rivera, Joaquin Banegas, and Maria Carrera, and also studied dance at the School for the Performing Arts in Puerto Rico with teachers including Yolanda Muñoz and Jose Rodriguez. In 2007, he attended the Miami City Ballet School summer course under the direction of New York City Ballet alumnus Edward Villella in Miami, FL and later the Pacific Northwest Ballet School summer program in 2011 under the direction of New York City Ballet alumnus Peter Boal in Seattle, Washington. Villarini-Velez began studying at the School of American Ballet (SAB), the official school of New York City Ballet, during the 2008 summer course, which he attended again during the summer of 2010 before enrolling as a student that fall. In August 2012, Villarini-Velez became an apprentice with New York City Ballet and joined the Company as a member of the corps de ballet in August 2013.

PETER WALKER (Dancer) is from Fort Myers, FL, where he began his early dance training at age eight with teacher Judy Murray in tap dance and the next year at the Gulfshore Ballet with Melinda Roy. Walker began studying at the School of American Ballet (SAB), the official school of the New York City Ballet, during the 2006 and 2007 summer courses and enrolled as a full time student in the winter of 2007. In the spring of 2011, Walker became an apprentice with New York

City Ballet and joined the Company as a member of the corps de ballet in Fall 2012. Walker's first work for the Company, *Ten in Seven*, premiered at New York City Ballet's Fall 2016 Gala. His second work, *Dance Dance Odyssey*, premiered in winter 2018.

INDIANA WOODWARD (Dancer) was born in Paris, France and began her dance training at the age of ten at the Yuri Grigoriev School of Ballet in Venice, CA. Woodward began studying at the School of American Ballet (SAB), the official school of New York City Ballet, during the 2010 summer course and enrolled as a full time student that fall. In August 2012, she became an apprentice with New York City Ballet and joined the Company as a member of the corps de ballet in December 2012. Woodward was promoted to soloist in February 2017.

ANN KIM (Musician) has been a member of the New York City Ballet Orchestra since 2001. Kim has cultivated an active and diverse career, encompassing solo, chamber music, and orchestral accomplishments. Kim has performed with the Philadelphia Orchestra twice, making her debut with the orchestra at the age of 12 as a Young Artists Competition winner. In addition, Kim has soloed with the Princeton University Orchestra, the New Jersey Symphony Orchestra, the Trenton Symphony Orchestra, and the Concerto Soloists Orchestra of Philadelphia. As a chamber musician, Kim has performed in Aspen, CO; Banff, Canada; Salt Lake City, UT; Manchester, VT, and extensively throughout New York City. Kim was also a co-founder of the Equinox String Quartet, which recorded the complete Saint-Saens String Quartets on the Eroica Label. For several years, Kim was the cellist for the critically-acclaimed crossover band Absolute, with whom she toured worldwide and recorded six CDs. In 2002, the group was

nominated for a GRAMMY Award for Best Small Ensemble. Kim also performs with the Mostly Mozart Festival Orchestra in the summer months. Kim has degrees from both Princeton and Juilliard, where she studied with the late Harvey Shapiro.

SUSAN WALTERS (Musician) joined the New York City Ballet as a solo pianist in 1997. Walters has performed many important piano solos with the company, including *Piano Concerto No. 2*, *The Goldberg Variations*, *Les Noces*, *Rubies*, *In G Major*, *Who Cares*, *2 and 3 Part Inventions*, and *Dances at a Gathering*. Walters has performed *Dances at a Gathering* in Paris, Copenhagen, Hong Kong, and New York City. In addition, Walters premiered Alexei Ratmanský's *Concerto DSCH* in New York and in Washington at The Kennedy Center, and Walters has also performed premieres by Christopher Wheeldon, Justin Peck, Richard Tanner, and Christopher D'Amboise. She has also been the solo pianist in many of Peter Martins' ballets, including *Zakouski*, *Burlesque*, and *Hallelujah Junction*. Walters has performed outside of the ballet with such renowned artists as Midori, Peter Wiley, The Orpheus Chamber Ensemble, and members of the New York Philharmonic. She recently performed the Schubert-Liszt Wanderer Fantasy with the Strathmere Orchestra in New York City. In addition, Walters works regularly with Jacques d'Amboise at the National Dance Institute.

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PILLOWNOTES

by Maura Keefe

The *PillowNotes* series comprises essays commissioned from our Scholars-in-Residence to provide audiences with a broader context for viewing dance.

“Ballet is artificial...its roots are everyday life, but it is created by artists.
What ballet takes from life it transforms.”

George Balanchine and Francis Mason

In June 1934, the students of the School of American Ballet performed *Serenade*, George Balanchine’s first ballet choreographed in the United States. That moment of expectation more than 80 summers ago, as the dancers were motionless and yet poised to begin moving with gently undulating hand gestures, foreshadowed not only the beginnings of the most important American ballet company, but leads directly to the performances danced by Daniel Ulbricht and Stars of American Ballet.

Dancer turned writer Toni Bentley says of *Serenade*,

In this single early work, remarkably, Balanchine made a dance that would become the Rosetta Stone for a new kind of dancer, the American classical dancer. He brought a kind of democracy into the hierarchical land of ballet classicism, lifting it from its dusty 19th-century splendor, and created, simultaneously, an aristocracy for American dancers who had none.

In creating that democracy of *Serenade* with that group of dancers emphasizing the ensemble, Balanchine crafted a visual representation of the ethos for New York City Ballet (NYCB) that thrives years after his death. Balanchine had a vision for a company of “no stars.” Dancers are listed alphabetically in the roster, emphasizing the collective rather than the individual, and prioritizing the choreography over the dancers. Although, as dance critic Robert Greskovic points out, “His supposed company of ‘no stars’ was more accurately a company of all stars, where even corps de ballet dancers showed virtuoso ability.”

Under the artistic direction of NYCB principal dancer Daniel Ulbricht, that vision holds true for Stars of American Ballet. This company of “no stars” is simultaneously a group of all-stars. Ten dancers from NYCB join Ulbricht on stage, giving audiences the opportunity to focus on individuals within the collective.

While New York City Ballet is one of the world’s leading ballet companies, it wasn’t always this way. Part of its pre-history comes from its days as a small startup company called variously Ballet Caravan, American Ballet, and Ballet Society, as Balanchine and co-founder Lincoln Kirstein explored different ways of making and presenting ballet to an American audience. Happily, they succeeded, and City Ballet thrives as an institution. That said, institutions, even dancing institutions, aren’t necessarily nimble. That’s where Daniel Ulbricht comes in. Ulbricht is more than nimble—and he and the dancers are on summer break.

Pickup companies and off-season gigs have a long tradition in the dance world. Dancers and choreographers choose to do them for a variety of reasons—not simply because they love to work. Often, it is because of the freedom that comes with the opportunities. Freedom to work outside the hierarchical structure of a ballet company. Freedom to step out of the corps, to dance a new role, or dance with a new partner. Or as Ulbricht has said, “It allows them to experiment without the pressure” and expectations of a big company.

Ulbricht put together the first iteration of Stars of American Ballet when his mother was ill and couldn’t make it to see him perform in New York. As he explained in an interview, “I rounded up six dancers mostly from New York City Ballet and a dancer from Houston Ballet and brought the show to her. I said to myself that I would only do this once, but I fell in love with the entire process.”

Even with their international status as performers, Ulbricht and the dancers deliberately demystify the ballet world when they tour. As Ulbricht says, “Not only are these dancers phenomenal artists, they are also the kind of people who will help me inspire students, meet with the audience, take photos, sign posters, etc.” With ballet dancers tweeting and behind the scenes videos circulating on YouTube, we get to know dancers in different ways from the rarefied and untouchable ballerina of the past. That kind of access does nothing to diminish the marvel of what they do on stage.

This season, the Pillow invited Ulbricht and the dancers to celebrate the centennial of master choreographer Jerome Robbins. Robbins, perhaps best known for his works for musical theatre, had a 40-year association with New York City Ballet, starting as dancer and choreographer, and then associate artistic director, and eventually sharing the title of Ballet Master in Chief with Peter Martins after Balanchine’s death. Robbins ultimately created more than 50 dances for the company. Robbins, who had an unparalleled eye for the American-ness in American ballet, also had a love of music. Stars of American Ballet highlight that musicality in works such as the solo accompanied by an onstage cellist *Suite of Dances* (1994). Also on the program is the joyful group work *Interplay* (1945), last seen at the Pillow in 1949.

By gathering this group of dancers with this delightful repertory, Ulbricht leads the company on a mission, “to one day see all parts of this country entertained, educated, lifted up, and inspired by the art of ballet and great dancing, delivered to anyone, anywhere, who wishes to share this experience.” Within that collective goal, the individual stars sparkle.

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Dance writer Maura Keefe has led audience programs at various venues around the country and is the Associate Director of Theatre, Dance, and Performance Studies at the University of Maryland, College Park, where she was named the Dorothy G. Madden Professor of Dance in 2018.