

FY16 PBA Season Overview

October 22-25

Chroma // by Wayne McGregor // music by Joby Talbot, The White Stripes
Concerto Barocco // by George Balanchine // music by Johann Sebastian Bach
DGV // by Christopher Wheeldon // music by Micheal Nyman

Pennsylvania Ballet opens its first program of the 2015-2106 Season with three diverse works. The program starts with the Company Premiere of Wayne McGregor's ***Chroma***. First performed by the Royal Ballet at Covent Garden in 2006, the ballet's sensory surprises and sumptuous movement is set to a driving score by Joby Talbot with orchestrations of songs by The White Stripes. The luminous set by minimalist architect John Pawson rounds out this cutting edge ballet. ***Concerto Barocco*** is itself a piece of Pennsylvania Ballet history. The first ballet George Balanchine ever gave to the Company, *Concerto Barocco* was featured in Pennsylvania Ballet's very first program in 1963. Clean, pure, and exhilarating, *Concerto Barocco*'s choreography is a near-perfect reflection of the score crafted by Johann Sebastian Bach. The final work for the program is the Company Premiere of Christopher Wheeldon's ***DGV***. Created for The Royal Ballet in 2006, *DGV* conveys the timeless romance of travel, alongside the wonder of modern technology. Set to music by Michael Nyman to commemorate the inauguration of the TGV high-speed train in France, *DGV* matches the hurtling momentum with equally exhilarating choreography.

December 11-31

George Balanchine's The Nutcracker

Dare to dream in the region's most beloved holiday tradition, ***George Balanchine's The Nutcracker***[™]. For nearly 50 years, families have created yuletide memories with Pennsylvania Ballet's production of this classic tale. The simple story of a girl, a gift, and a fanciful dream is made magical by opulent sets and costumes, the charm of The School of Pennsylvania Ballet students, and the impassioned artistry of Pennsylvania Ballet dancers. The celebrated Philadelphia Boys Choir raises their voices with the magnificent Pennsylvania Ballet Orchestra to bring Tchaikovsky's unforgettable score to life.

February 4-7

Arenal // Nacho Duato // music by Maria del Mar Bonet
Chutes and Ladders // by Justin Peck // music by Benjamin Britten
For Four // by Christopher Wheeldon // music by Franz Schubert
N.Y. Export: Opus Jazz // by Jerome Robbins // music by Robert Prince

Pennsylvania Ballet's February program begins with Nacho Duato's **Arenal**. First performed in 1988 by the Nederlands Dans Theater, the piece revolves around a clear contrast, with a *pas de deux*, *trois*, and *quatre* set behind the backdrop of songs describing the joy of living in color and warmth. Meanwhile, on the other side of the stage a woman performs to songs that represent a worldlier link with the ups and downs of everyday life. Feel the flavor of the city that never sleeps with Jerome Robbins's **N.Y. Export: Opus Jazz**. Robbins's "ballet in sneakers" celebrates the youth and vitality of the era in which it emerged: the distinctly cool 1950's. *N.Y. Export: Opus Jazz* adopts the spirit of Robbins's renowned musical, *West Side Story*, with Broadway-style theatricality saturating this series of dances to the music of Robert Prince. Originally created for *Kings of the Dance*, an all-star showcase of male ballet dancers, Christopher Wheeldon's **For Four** was first performed in California in 2006. When *Kings of the Dance* came to New York during the same year, the piece was performed by Angel Corella and Ethan Steifel of American Ballet Theater, John Kobborg of the Royal Ballet, and Nikolay Tsiskardize of the Bolshoi Ballet. Set to Schubert's *Death and the Maiden* quartet, the piece makes the best use of four men, dancing on and off stage with acrobatic jumps and fluid movement. Also on the bill, up-in-coming choreographer Justin Peck's **Chutes and Ladders** set to the music of Benjamin Britten's *String Quartet No. 1 in D Major*. The piece is described by Peck as "a way to expose details of the music through movement". The extended *pas de deux* covers a range of moods that reflect Britten's tempo and dynamic fluctuations.

March 3-13

Don Quixote // by Angel Corella (After Petipa) // music by

For the first time ever, Pennsylvania Ballet will be performing the timeless ballet classic, **Don Quixote**. Choreographed by the company's Artistic Director Angel Corella, after Petipa, *Don Quixote* tells the story of one imaginative man's journey and the vibrant characters he meets along the way. Pennsylvania Ballet dancers will soar with Corella's exuberant energy in this restaging of the Petipa classic.

May 12-15

Serenade // by George Balanchine // music by Peter Ilyitch Tschaikovsky
Asphodel Meadows // by Liam Scarlett // music by Francis Poulenc
WORLD PREMIERE // by Matthew Neenan

Starting off Pennsylvania Ballet's May Program is a timeless Balanchine classic, **Serenade**, a romantic, plotless ballet with striking moments of drama throughout. Originating it as a lesson in technique, Balanchine worked unexpected rehearsal events into the choreography. First created for Royal Ballet in 2010, British choreographer Liam Scarlett's **Asphodel Meadows** takes its name from part of the ancient Greek underworld and presents three duets that closely follow the textures of Poulenc's *Concerto in D minor*. The piece begins with quicksilver changes in mood in the first movement and progresses to the second movement with a dreamy languor, and finally the third with hypnotic urgency. A World Premiere

by celebrated choreographer-in-residence **Matthew Neenan** rounds out this spring program with his 17th commission for Pennsylvania Ballet.

June 11-14

Hammerklavier // by Hans Van Manen // music by Ludwig Van Beethoven

O Zlozny/O Composite // by Trisha Brown // music by Laurie Anderson

The Four Temperaments // by George Balanchine // music by Paul Hindemith

Set to Beethoven's sharpest piano concertos, Op 106, ***Hammerklavier*** is a work of riveting intellectual tension and expressive power. Often cited as his masterpiece, Van Manen gives us choreography of exquisite refinement. First premiered in 2004 by the Paris Opera Ballet, Trisha Brown's ***O Zlozny/O Composite*** is described as being "an investigation into the visualization of poetry". Brown incorporates movement with two poems: Edna St. Vincent Millay's *Renascence* Czeslaw Milosz's *Ode to a Bird*, both recited in Polish. The ballet has a strange, dream-like quality as the dancers, dressed in white, move slowly against a starry painted backdrop. First premiered in 1946, the final ballet on the June Program is considered one of Balanchine's earliest, experimental works. ***The Four Temperaments*** fuses classical steps with a lean angular style.